WRITING FORMATIONS IN SHAKESPEAREAN FILMS

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The work has not previously been presented in any form for publication, excepting some elements, referenced throughout, which appear in the following publications:

Geal, R. (2014) 'Suturing the action to the word: Shakespearean enunciation and cinema's "reality-effect" in *Shakespeare in Love* and *Anonymous*'. *Literature/Film Quarterly*, **42**(2), pp.438-450.

Geal, R. (2015) 'Theory is always for someone and for some purpose': Thinking through post-structuralism and cognitivism. *New Review of Film and Television Studies*, **13**(3), pp.261-274.

Another element, again referenced, has been submitted for publication in the upcoming *Routledge companion to adaptation*, scheduled for publication in 2017. Save for any express acknowledgments, references and/or bibliographies cited in the work, I confirm that the intellectual content of the work is the result of my own efforts and of no other person.

Signature……

Date……

Abstract

This thesis addresses a methodological impasse within film studies which is of ongoing concern because of the way that it demonstrates the discipline's conflicting approaches to ideology. This impasse arises because proponents of poststructuralism and cognitivism utilise methodologies which not only make internally consistent interpretations of films, but are also able to discount the theoretical criticisms of the rival paradigm. Attempts to debate and transcend these divisions have been unsuccessful. This thesis contributes to this gap in knowledge by arguing that both academic theories (such as poststructuralism and cognitivism) and filmmaking practice are influenced by the same historically contingent socio-cultural determinants. Academic claims about film's effects can then be conceptualised as aggregates of thought which are analogous to the dramatic manipulations that filmmakers unconsciously work into their films, with both forms of cultural activity (academic theorising and filmmaking practice) influenced by the same diachronic socio-cultural contexts. The term that I use for these specific forms of filmmaking practice is writing formations. A filmic writing formation is a form of filmmaking practice influenced by the same cultural ideas which also inform academic hermeneutics.

The thesis does not undertake a conventional extended literature review as a means to identify the gap in the literature. This is because contested theoretical discourses are part of the thesis' subject matter. I analyse academic literature in the same way that I analyse film, conceptualising both

activities as being determined by the same specific historical and socio-cultural contexts.

The thesis analyses Shakespearean films because they offer multiple diachronic texts which are foregrounded as interpretations, and in which different approaches to filmmaking can be clearly compared and contrasted across time. They clarify the complex and often unconscious relationships between academic theorising and filmic writing formations by facilitating an investigation of how the historic development of academic discourse relates to the historic development of filmmaking practice. The corpus of texts for analysis has been confined to Anglo-American realist film adaptations, and European and American debates about, and criticism of, realist film from the advent of poststructuralism in the late 1960s to the present day.

The thesis is structured as an investigation into the current theoretical impasse and the unsatisfactory attempts to transcend it, the articulation of a new methodology relating to filmic writing formations, the elaboration of how different filmic writing formations operate within realist film adaptation, and a close case study of the unfolding historical processes whereby academic theory and filmmaking practice relate to the same socio-cultural determinants using four adaptations of *Hamlet* from different time periods. It concludes by explaining how filmmakers exploit and manipulate forms of filmic grammar which correspond to academic theories about those forms of filmic grammar, with both activities influenced by the same underlying diachronic culture. The thesis argues, then, that academic poststructuralism and cognitivism can be

conceptualised as explanations for different but contiguous aspects of filmmaking practice, rather than as mutually exclusive claims about film's effects.

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CHAPTER ONE
Introduction

1.1 Overview

This thesis is concerned with the contested position of theory within film studies, and more specifically with the contested position of politicised academic approaches to film. By film theory, here, I mean various attempts to situate explanations of film's effects within overarching contexts derived from hermeneutic traditions which were initially developed outside film studies. In terms of the historical development of the discipline it was of enormous importance that, roughly from the late 1960s until the late '80s, the broad hermeneutic traditions which dominated film studies focused on the medium's political, unconscious and ideological effects (for example, Baudry 1985; Comolli and Narboni 1969; Heath 1981; Metz 1985; Mulvey 1992; Willemen 1972; Wollen 1972). These approaches were not monolithic, and had numerous distinguishing variations between them, but in terms of the focus in this thesis they can be characterised as, and associated with the term, poststructuralism. By the 1990s a substantial and influential critique of poststructuralism's emphasis on the political, the unconscious and the ideological had been articulated (for example, Bordwell 1989a; Bordwell 1989b; Bordwell and Carroll 1996; Carroll 1982; Carroll 1988; Prince 1996). Again, this body of work had significant variations in origin and content, but also had important methodological consistencies. In this thesis this broad

approach is termed cognitivism, because of its focus on conscious cognitive processes rather than unconscious ideological ones.

The thesis does not attempt to settle these important and enduring theoretical disputes by critiquing the *a priori* suppositions of rival paradigms, or by applying these suppositions to selected films to discover which theory best accounts for those films' operations. The reason for this is because, as I discuss in sections 1.2 and 2.2.2, proponents of rival paradigms have constructed internally consistent logics which not only make their own coherent analyses of films, but which also prevent meaningful inter-paradigm debate. It is possible, therefore, to construct consistent explanations of most bodies of films from very different theoretical positions, and to mount defences of those theoretical positions which do not accept the philosophical criticisms of rival paradigms. In an attempt to address this theoretical impasse, this thesis instead posits the following primary research question: Does the historical development of broad underlying socio-cultural contexts influence both specific forms of academic theorising and specific forms of filmmaking practice? By asking this question, the thesis can trace the historical development of academic discourse (in which there is a broad shift from the dominance of poststructuralism to the dominance of cognitivism) against the historical development of various forms of filmmaking practice. These two developmental trajectories can then be positioned within the context of shared socio-cultural determinants, with historical developments in the underlying culture influencing two different, but interrelated, historical

developments in academic discourse, and in filmmaking practice. Rival academic claims about film can thus be conceptualised not as irreconcilable truth claims (as is presently the case), but as historically contingent manifestations of socio-cultural factors which also have an impact on filmmaking practice. The thesis' main contention, then, is that debates within the diachronic development of academic discourse reflect shifting socio-cultural sensibilities which also generate somewhat analogous developments in filmmaking practice. The thesis constructs an extensive taxonomy of these relationships. Accordingly, as will be demonstrated by the later case study of *Hamlet* adaptations, the thesis claims that both theoretical academic discourse and filmmaking practice reflect the same historically specific underlying ideological and cultural pressures. In sum, I argue that socio-cultural developments which facilitate the articulation of academic poststructuralism also facilitate new aesthetic practices that engage, unconsciously and obliquely, with some of the themes and issues central to academic poststructuralism.

The impasse between poststructuralism and cognitivism is of ongoing importance to film studies, but not because any form of meaningful scholarship is impossible given that the discipline cannot agree on shared theoretical premises. This is clearly not the case. Rather, the impasse is of continuing relevance because of the way that it highlights conflicting approaches to ideology. There have been existing attempts to address the impasse, and to synthesise theoretical approaches so that the criticisms of

rival paradigms might be countered. These are discussed in detail in section 2.2.3, but the failure of these existing attempts to transcend the impasse means that a new approach is required in order to analyse competing claims about film's ideological effects in a way that does not merely replicate those existing inter-paradigm criticisms which hold no legitimacy for the rival. Such an approach necessitates an analysis of the historically contingent relationships between filmmaking, film theorising, and the socio-cultural contexts which influence these activities. Accordingly, the thesis does not conduct a conventional literature review in one location. This is because contested academic discourses are part of the thesis' subject matter. Since academic discourses and filmmaking practice are both conceptualised as activities which are determined by the same specific historical and socio-cultural contexts, both are subjected to the same form of critical analysis in order to develop new knowledge. This chapter and the next analyse academic discourses in order to establish, and discuss from a theoretical perspective, the aforementioned important gap in knowledge. Thereafter, in chapters 3, 4 and 5, I use academic literature to theorise and construct a new taxonomy of the relationships between academic theorising and filmmaking practice, before applying this to a detailed case study of these relationships' diachronic development in chapter 6.

This analysis, along with all the other analytical elements of the thesis, is inevitably located within particular aspects of the contested theoretical paradigms which the thesis addresses as its subject matter. There are

therefore negotiations to be made between that which is analysed and how it is analysed. This is something that is addressed throughout the thesis, because the methodology employed inevitably influences findings and conclusions. In seeking to analyse the ways in which two paradigms employ ostensibly irreconcilable methodological logics, it is necessary to make decisions about which methodological logic to employ. Section 2.3.1 engages with this problem in detail by accounting for the thesis' academic subject position, but even in so doing it recognises the central poststructuralist tenet that it is impossible to adopt the scientifically objective position from which the cognitivist academic claims to operate (see section 2.2.1).

Important elements of the thesis' methodology, then, have a distinctly poststructuralist rather than cognitivist context. The first of these is the broad approach to how the relationships between filmmaking, film theorising, and their determining socio-cultural contexts are conceptualised. An important element of film studies' specific form of poststructuralism is derived from the writings of Karl Marx. This Marxist context provides the basis for my analysis of the relationships between the material world and the ideological suppositions and institutions which are derived from, and which legitimate, the ways in which society engages with the material world. Marx explained this relationship within the framework of his base/superstructure model

(1970a [1859]).[1] The base, for Marx, is the economic realm of divisions of labour, property ownership, and the means of material production. The superstructure is the cultural and institutional realm which is determined by, and which legitimates, the material relations in the economic base. Thus, the superstructural realm of ideas, culture and politics is determined by material relations within the base. As section 1.3 discusses, I conceive the relations between base and superstructure through the filter of Louis Althusser's revision (1971), in which the relationships between the two elements are more complex and more dialectic than in Marx's original model. Nevertheless, my attempt to address the theoretical impasse within film studies starts at this point, with both academic theorising and filmmaking practice conceptualised as two interrelated superstructural manifestations of the same developments within the base. The former, academic theorising, is a verbal manifestation of material relations in the base. The latter, filmmaking, is an aesthetic manifestation of material relations in the base.

The thesis explores, then, how filmmaking is influenced by the same socio-cultural and political contexts which also influence academic discourses. Both of these superstructural activities are dependent on historically developing conditions within the base, so that a particular shift in that base leads to specific, interrelated shifts in both filmmaking and film theorising. The analysis of diachronic film texts can thereby be charted alongside the

[1] The original dates of texts reissued long after the original publication date are included in square brackets after their first mention, so as to avoid any confusion about the chronology of academic discourse.

analysis of diachronic forms of academic theorising, with a development such as academic poststructuralism relating to an underlying socio-cultural development which also impacts on filmmaking practice.[2]

I call the relationships between and within these two superstructural forms writing formations. This is because the history of theoretical discourse in film studies, and in the humanities and wider culture more broadly, is influenced by conditions conducive to certain forms of thinking (and therefore of writing, either into academic prose or into filmic images). As Marx put it, "[t]he mode of production of material life conditions the social, political and intellectual life process in general. It is not the consciousness of men that determines their being, but, on the contrary, their social being that determines their consciousness" (1970a, pp.20-21). As with all the theoretical concepts operating in this thesis, Marx's claim is highly contested,[3] and is part of a wide philosophical context whose epistemological validity is incompatible with rival approaches. I will discuss how this wide context relates more specifically to the film theories analysed in this thesis shortly, but it is also important to address the underlying context, both for the way that it informs those more specific theories, and for the way that it structures my approach to conceptualising the relationships between material determinants and superstructural ideas.

[2] Sections 1.5 and 2.3.3 explain why Shakespearean adaptations offer useful conditions to facilitate this analysis.

[3] As discussed, the thesis' methodology cannot operate from a position outside the theories which it analyses.

Perhaps the clearest distinction between those approaches which think of consciousness as being determined by Marx's "social, political and intellectual life process[es] in general" (1970a, pp.20-21), and those approaches which think of consciousness as determining those processes, is provided in Paul Ricoeur's *Freud and philosophy: An essay on method* (1970). Ricoeur juxtaposes two approaches to how the human mind can understand the world. One approach is the hermeneutics of truth, which claims that although objective knowledge of the external world is problematic, the internal processes governing the way that human consciousness perceives that world are stable and rational. He writes that this approach is concerned with "a care or concern for the object [the objective world] and a wish to describe and not reduce it. […] 'Believe in order to understand, understand in order to believe' – such is its maxim; and its maxim is the 'hermeneutic circle' itself of believing and undserstanding" (1970, p.28).The second approach is the hermeneutics of suspicion, which claims that it is not only the objective world that is unreliable, but also that the human subject is not fully in control of the internal mental mechanisms by which (s)he attempts to understand the objective world. Ricoeur writes that, for this latter approach, the "home of meaning is not consciousness but something other than consciousness" (1970, p. 55). He associates this model principally with Marx, in which the 'something other than consciouness' is ideology determined by material relations; with Nietzche, in which that something is the conventionality of language; and with Freud, in which the 'something other than consciouness' is the unconscious.

The validity of these competing models, in relation to how the discipline of film studies relates to the cinema, is at the centre of the thesis' approach to the operations of filmic writing formations. But it is also a central scaffold of the thesis' methodology in relation to how both academic theorising and filmmaking practice operate. This is because the motivational underpinnings of academic theorising and of filmmaking practice can be conceptualised within the parameters of both a hermeneutics of truth and of a hermeneutics of suspicion. They can be understood either as a stable, conscious, rational engagment with a problematic objective world or, alternatively, as a problematic, unconscious, irrational engagment with that problematic objective world.

This thesis positions the human subjectivities engaging in academic theorising and filmmaking practice, at least in part, within the context of Ricouer's hermeneutics of suspicion. Existing attempts to characterise films within the contexts of either the hermeneutics of truth, or the hermeneutics of suspicion, have not been able to generate evidence for either claim that would satisfy the criticisms of the rival hermeneutic. But by utilising the hermeneutics of suspicion it is possible to construct a methodology which can generate evidence that academic theorising's claims *about* film reflect the same socio-cultural, historical, philosophical, economic, and unconscious determinants that at least partly condition aesthetic manifestations of those same determinants *within* film. As stated in the context of the research question, if it is possible that both academic theorising and filmmaking

practice are activities that engage with an objective world without necessarily operating from a stable conscious position, and that the two activities might be motivated by factors at least partly outside the control of the subjectivities engaged in those activities, then it is possible to ask whether the underlying socio-cultural factors that determine the subjectivity operating in theoretical discourse also determine the subjectivity operating in filmmaking practice. In the sense that such a question might fall back into the way that rival theoretical paradigms construct readings of films based only on their internal suppositions, the thesis constructs a history for the relationship between theoretical discourse and filmmaking practice. In other words, a paradigm which looks for evidence of ideology in film texts will always be able to find examples of ideology, just as a paradigm that looks for evidence of dramatic manipulations of rational deduction in film texts will always be able to find examples of that rational deduction. But if the history of academic theorising demonstrates that the understanding of ideology is a diachronically unfolding process, in which the academic superstructure gradually develops this understanding of ideology, then it might also be the case that the aesthetic superstructure of filmmaking practice reflects the same development, albeit in a different form. The thesis argues, then, that unconscious developments in theoretical discourse correspond diachronically with unconscious developments in filmmaking practice. It claims that the writing formations operating in film at a particular historical moment are dependent on conditions within the base which correspond to writing formations in theoretical discourse from the same moment.[4] It is

[4] As I discuss in section 1.3, the case study which investigates this historical

beyond the remit of the thesis to draw a final conclusion on which paradigm represents an objective 'truth' about how film operates. Rather, the thesis makes connections between rival paradigms' truth claims and the unconscious motivations operating in filmmaking practice, and uses these connections to answer the aforementioned primary research question: Does the historical development of broad underlying socio-cultural contexts influence both specific forms of academic theorising and specific forms of filmmaking practice?

In order to answer this question, and ascertain whether writing formations in films share the same socio-cultural determinants as academic theorising, it is necessary to do a number of things, each of which constitutes an important part of the thesis' overall structure, and each of which is briefly introduced below. First, it is important to establish which theoretical paradigms are of concern here, and why the impasse between them is of continuing relevance to film studies (section 1.2). Second, it is necessary to construct an effective methodology to theorise and then conduct the diachronic analysis of filmic writing formations (section 1.3). Third, it is necessary to explain in more detail how theoretical academic paradigms reflect the same socio-cultural determinants operating within filmic writing formations (section 1.4). An important part of this process is establishing which specific elements of these

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development actually investigates filmmaking from *before* and *after* a particular academic theoretical development, rather than from that specific moment itself. The reason for this, briefly at this stage, is to help clarify the ways in which the impact of the base on academic theorising can be correspondingly discerned within two historic filmic writing formations, one prior to that academic theorising, and one after it.

paradigms' analyses of how film operates one might expect to see at work in filmic writing formations. Fourth, it is important to establish which corpus of film texts make for the best analysis of this diachronic development (section 1.5). Only then is it possible to construct a working taxonomy of how relevant filmic writing formations operate (chapters 3, 4 and 5) that can then be applied to a detailed case study to uncover the diachronic development of these writing formations (chapter 6), which are tasks that take up the bulk of the thesis proper.

1.2 The impasse between poststructuralism and cognitivism

The thesis principally engages with, and juxtaposes, two historically significant paradigms within film studies; poststructuralism and cognitivism. It does this in both quite broad terms and, when it comes to constructing a taxonomy of filmic writing formations and testing those diachronically, in more specific terms that focus on particular elements of those paradigms based on the works of particular writers, since these particular elements help to delimit and thereby clarify the parameters of my analysis.

The broad approach to these paradigms highlights the specific reasons why they have been juxtaposed, both in this thesis and in debates within film studies more generally (for example, Bordwell 1989a; Bordwell 1996; Bordwell 2005; Buckland 1989; Carroll 1982; Carroll 1996; Heath 1983; Žižek 2001) (and indeed, within the context of Ricoeur's rival hermeneutics, in the history of Western thought in a very wide sense (see section 2.2.2)).

These are; firstly, ideology, which for poststructuralism is central, and which for cognitivism is displaced or even disavowed; and secondly, the unconscious, which for poststructuralism is a key motivation for the pleasures inherent in filmmaking and film spectating, and which for cognitivism is replaced by a rational goal-driven filmmaker and film spectator.[5] It was of considerable historical importance to the discipline of film studies that the academic movement which fits loosely under the umbrella term poststructuralism, and which Stephen Heath has characterised as the "encounter of Marxism and psychoanalysis on the terrain of semiotics" (1985, p.511), thought of film's political/ideological and aesthetic/emotional effects as working symbiotically and, at least in part, unconsciously. Chapter 2 engages with theoretical approaches to these claims in more detail, but for now it is sufficient to say that they were derived in part from Althusser's notion of interpellation (1971), and in part from what Heath calls the 'dialectic of the subject' (1975/6, p.50), which he developed principally from the psychoanalysis of Jacques Lacan.

Both the praxis-driven agenda of poststructuralism, and cognitivist critiques of that agenda, foreground the link between ideology and the unconscious. Laura Mulvey's polemic *Visual pleasure and narrative cinema*, for example, links ideology and the unconscious both in terms of how spectatorship operates within realist[6] cinema, in which "the unconscious (formed by the

[5] Sections 2.2.1 and 2.2.2 discuss some of the nuances and inconsistencies relating to these broad theoretical points in more detail.

[6] See section 2.2.1 for clarification on what I mean by realist film.

dominant order) structure[s] ways of seeing and pleasure in looking" (1992, p.747), and in terms of the academic's intervention against this dominant order; "[p]sychoanalytic theory is thus appropriated here as a political weapon, demonstrating the way the unconscious of patriarchal society has structured film form" (1992, p.746). For the broad poststructuralist approach to film, Heath's synthesis of Marxism, psychoanalysis and semiotics means that society is conceived as a system operating to maintain the hegemony of social elites (whether those be thought of in terms of class, gender, race or sexuality) through a culture that unconsciously legitimates the *status-quo* by concealing material and socio-cultural relations which might otherwise expose the injustice of hegemony. Realist film is one part of this process; a pleasure-generating apparatus which obfuscates, legitimates and perpetuates inequality. The poststructuralist film academic attempts to expose, and thereby transcend, this unconscious ideological process.

In terms of the rival theoretical approaches to film of interest to this thesis, it is of central importance that the poststructuralist link between ideology and the unconscious is at the heart of the cognitivist critique of the paradigm that it to a large extent displaced during the course of the 1990s and into the new century. As with poststructuralism, cognitivism is not a monolithic entity; indeed Noel Carroll, a key exponent, characterises it as "piecemeal theorizing" (1996, p.58) as opposed to poststructuralism's "unified, single theory" (1996, p.39). What does unite these otherwise relatively disparate cognitive approaches, though, is an *a priori* rejection of poststructuralism's focus on unconscious ideology. For the cognitivist, the unconscious is, at

most, a subsidiary component of a spectator's response to film. Rather than being a passive dupe interpellated by film's unconscious manipulations, cognitivism conceptualises the spectator as active and rational. For David Bordwell (s)he is a "goal-directed spectator, equipped with schemata and ready to make assumptions, form expectations, motivate material, recall information, and project hypotheses" (1985a, p.335).[7]

These diametrically opposed approaches to the spectator mean that proponents of cognitivism reject the ideological consequences of poststructuralism's unconscious model. Bordwell, one of the key exponents of cognitivism, sees the conflation of the unconscious and ideology as not only fallacious but also as an institutionalised limitation on the possibilities of understanding film more fully. His characterisation of how the institutionalised poststructuralist critic conducts analysis demonstrates the cognitivist rejection of both ideology and the unconscious:

> Take male characters to be functioning as father figures or undergoing the Oedipal trajectory. Take female characters to be playing the role of mother or as posing a castration threat. Then trace the ways in which (1) the male either (a) succeeds his father or (b) loses his identity; and (2) the woman is either (a) transformed into a fetish for male desire, (b) eliminated from the text, or (c) transported into a realm beyond patriarchal definition.
>
> (Bordwell 1989, p.198)

Section 2.2.2 explores the philosophical impasse between these paradigms in more detail, focusing particularly on rival approaches to academic

[7] I provide a more detailed definition of cognitivism in section 2.2.1.

subjectivity, and the failure of existing attempts to negotiate the impasse (see 2.2.3). For now it is enough to emphasise that the impasse between these two models is of ongoing concern because of the unresolved issues of ideology and the unconscious. The thesis' primary research question, then, engages with a wider epistemological problem in film studies – whether filmmaking/film spectating includes unconscious processes, and whether these processes are ideological. As stated, the thesis does not propose resolving this wider problem, but instead focuses on how academic claims about this unresolved issue correlate with forms of filmmaking practice influenced by the same socio-cultural conditions which informed those academic claims.

This is the broad theoretical context structuring the thesis. But it is also important, at this point, to say something about the more specific elements of the two paradigms I employ here, because these specific elements form a central component of the thesis' methodological approach that I want to outline next. In part, a close focus on particular elements of the two paradigms is necessary in terms of manageability because, as has already been mentioned, both paradigms are, in some respects, diffuse. To an extent, this focus is useful because it helps to narrow and clarify the parameters of the thesis' subsequent taxonomy (in chapters 3, 4 and 5) and case study (in chapter 6).

The specific element of poststructuralist film theory that I concentrate on, and which is discussed in more detail in sections 2.2.1, 2.2.3, and chapter 3, is

derived from the work of Jean-Louis Baudry, Christian Metz, and the aforementioned Heath. Baudry's argument concerned how realist film obfuscates its constructed nature, so that the ideological values of the filmmakers are obscured and thereby transmitted (1985, pp.533-4). Metz made a distinction between *discours*, filmmaking which reveals its artifice, and *histoire*, filmmaking which conceals its artifice, with the former a potential critique of ideology, and the latter a transmitter of ideology (1985, p.544). For Heath, Metz's two forms are in constant oscillation, and realist film achieves both its pleasurable and its ideological effects from this oscillation. The movement of the cinematic camera, and of the *mise-en-scène* which it films, means that film inevitably and repeatedly reveals its artifice (*discours*) as characters move from a world that seems real towards and off a frame that suddenly marks the boundaries of that world, or speak from positions which are temporarily not shown. In so doing the camera momentarily reveals the cracks and fissures in the ideological system which creates the film, and which positions and constitutes the subjectivity of the spectator, before suturing over that revelation through continuity editing and mechanisms of identification (back into *histoire*) (Heath 1985). This process is unconscious (particularly in terms of the pleasure of the process) and ideological. These two elements are fundamentally entwined – following the logic of Freud's *fort/da* game (1955, pp.14-17), in which a young child repeatedly throws and retrieves a cotton reel (to pre-emptively demonstrate an illusory mastery over loss), the spectator's unpleasure created by the temporary revelation of artifice is a necessary part of the pleasure of the *suture* back to the concealment of the artifice, which Heath calls "the jubilation of the final

image" (1985, p.514).The process, therefore, is masochistic – the acceptance of a temporary, painful revelation that not only is film an illusion, but that an ideological system positions the spectator as a constituted subject within that system. The pleasurable resolution of this unpleasure, back to the concealment of the cinematic artifice, and back to the spectator's illusion of individual agency within an ideological system which in fact constitutes subjectivity, is enhanced by the temporary unpleasure. Realist cinema then, for Heath, is anamorphic (see 1.4 and 2.3.2), in that it both foregrounds and contains the revelation of its artifice, and of its role in hegemonic ideology. He calls this the "drama of vision" (1985, p.514).

The specific element of cognitivism, on the other hand, that the thesis focuses on, is Carroll's notion of erotetic narration (1990). Given that this is a cognitivist idea, it is based on a rational, rather than unconscious, motivation. For Carroll, spectators have an inbuilt desire to find answers to the unknown, so that narrative operates by creating ambiguity about events before resolving those ambiguities. He claims that erotetic narration "proceeds by generating a series of questions that the plot then goes on to answer" (1990, p.130). To juxtapose this with Heath's drama of vision I call this cognitive process the drama of knowledge.

Carroll's erotetic narration (the drama of knowledge) is useful, in terms of comparisons with Heath's masochistic anamorphism (the drama of vision), not just because both models demonstrate their paradigms' underlying *a priori* foundations in regard to the conscious/unconscious spectator and to

ideology, but because they also both engage with the same aesthetic practices in film.[8] Doubt about the grammatical status of ambiguously attributed camera positions, or of the temporary destabilising effect of jump scares, for example, can be interpreted in two different, internally consistent, ways. They can be interpreted as enhanced forms of ambiguity about artifice, in the context of the drama of vision, or as enhanced forms of ambiguity about information, in the context of the drama of knowledge (see chapter 5). As I have already claimed about the rival paradigms more generally, both of these explanations of the same aesthetic practices have a coherent logic. The criticism of either interpretation, if it was derived from the rival paradigm, would also make a convincing case to one who shared the *a priori* suppositions of the critic, but would have no philosophical merit for the proponent of the rival paradigm. As such, a new methodology is required to make meaningful conclusions about the operations of these rival approaches.

1.3 Shared socio-cultural determinants in academic theorising and filmic writing formations

The incommensurability of poststructuralism's and cognitivism's *a priori* foundations means that attempted synthesis has not been successful. Section 2.2.3 discusses these attempts in more detail. The thesis addresses the impasse by constructing a methodology which can account for operations

[8] Chapter 5 discusses how different filmic writing formations operate in detail.

associated with both of these theoretical contexts within a body of films. This is not a matter of happy pluralism in which each theory is demonstrated as equally applicable, not least because the claims of one paradigm, if followed all the way to their deductive foundations, would inevitably invalidate the claims of the other (see sections 2.2.1 and 2.2.2). Instead, an attempt is made here to position theoretical premises *about* film within a context in which those premises can be seen as being conditioned by factors which facilitate certain unconscious aesthetic operations somewhat analogous to those theoretical premises *within* film. To be clear, I am not claiming that filmmaking inevitably engages with academic theory in a conscious manner.[9] Nor am I suggesting that realist filmmaking is a direct attempt to engage with the theoretical premises of either paradigm. Instead, I argue that the concerns of academic theory reflect particular diachronic modes of thought that can also be discerned, in a different form, in filmmaking practice.

As already mentioned, the theoretical context for this approach is Marx's base/superstructure model, and more specifically Althusser's revision which complicates both the relationships between base and superstructure, and the relationships within the superstructure. For Marx there was a linear relationship between the two, so that "[t]he mode of production of material life conditions the social, political and intellectual life process in general" (1970a, pp.20-21). Althusser claimed that the economic, the social, the political and

[9] Although there are some examples that have links with theoretical ideas in a more conscious manner. Alfred Hitchcock's engagement with Freud (Wood 1965), and Jean-Luc Godard's reflexive filmmaking (Wollen 1985) are clear examples.

the intellectual each have their own determinants, which may interact, but which have their own internal dynamism. There is therefore, for Althusser, a "'relative autonomy' of the superstructure with respect to the base" (Althusser 1971, p.130).

I conceive academic theorising and filmmaking practice as two of these relatively autonomous superstructural elements. They are relatively autonomous in terms of their relationships with the base, and with one another, in two senses. Firstly, in the sense that they are both relatively conditioned by the same circumstances in the base. That is, the same circumstances in the base produce somewhat similar results in different aspects of the superstructure. Different superstructural elements are not completely autonomous from influences in the base, but neither are they entirely determined by the base because each superstructural element has its own specific internal dynamism. Film theorising and filmmaking are two different superstructural forms which are neither completely determined by the base nor completely autonomous from it. Secondly, academic theorising and filmmaking practice can be thought of as relatively autonomous superstructural elements in the sense that Althusser's relative autonomy works dialectically between base and superstructure, so that developments in the superstructure have an impact on developments within the base, as well as vice versa. Althusser claims, then, that "there is a 'reciprocal action' of the superstructure on the base" (1971, p.130). In the complex equation of influences between and across different elements of the superstructure and

base, therefore, academic theorising and filmmaking practice can influence one another vicariously through their 'reciprocal' influences on the base.[10]

The principal relationship between academic theorising and filmmaking practice, though, is the way in which both reflect complex determinations which construct subjectivity. I have already mentioned the broad context for this process; the hermeneutics of suspicion, in which consciousness is conditioned by external factors. Two somewhat interrelated concepts are more specific examples of this process. The first of these, which again has already been discussed, is Althusser's notion of interpellation. This is the process by which the individual is hailed or called into ideology, and adopts a position of subjectivity designated to him or her by ideology. Indeed, for Althusser "[t]he existence of ideology and the hailing or interpellation of individuals as subjects are one and the same thing" (1971, p.163). Interpellation, furthermore, conceals those conditions which determine the particular form of subjectivity which it constructs since "[i]deology represents the imaginary relation of individuals to their real conditions of existence" (1971, p.153). This is an approximate model for the way that I conceptualise the subjectivities operating in academic theorising and in filmmaking practice; the individuals involved operate in a system which convinces them that they act according to their own self-determined agency, but in which their

[10] Any such influences would necessarily be somewhat imprecise and difficult to gauge, particularly given the limited readership of academic discourse. Nevertheless, the impact of ideas such as Mulvey's aforementioned notion of the 'male gaze' operates within the context of wider cultural movements which do influence society outside of academia, but which gather some of their momentum and legitimacy from academic arguments.

motivations are conditioned by external, ideological factors, at least in part. Both academic theorising and filmmaking practice are arenas in which the subjects involved have been interpellated by ideology and adopted specific positions. Both arenas reflect the same ideological hailing system which "represents the imaginary relation of individuals to their real conditions of existence" (1971, p.153). Although both arenas have the same determinants, the positions into which ideology interpellates the subjects involved are different.

Interpellation, however, only provides part of the model for understanding the relationships between academic theorising and filmmaking practice. This is partly because, at least for some of Althusser's critics, it was too rigid a system which failed to account for ideological conflict engendered by interpellation, or for a resisting subject.[11] It is also partly because a more nuanced approach to the relationships between ideology and subjectivity was articulated, as a revision of Althusser's argument, by Heath. Heath's notion was that ideology does not simply constitute subjectivity in a unitary and linear manner, but that there is what he called a "dialectic of the subject" (1975/6, p.50) constantly both constituting the social world and being constituted by that social world. Subjectivity is, for Heath, an interminable *process* rather than a *position*. Heath reached this understanding because of his use of Lacan. Sections 2.3.2 and 3.3 discuss in more detail Heath's

[11] Robert Lapsley and Michael Westlake (2006, pp.12-17) offer an overview of these debates. They contend that early attempts to apply interpellation to film missed some of the subtleties in Althusser's argument.

relationships between this conception of subjectivity as process and the anamorphism of cinema, because it is central to the thesis' approach to how writing formations operate in filmmaking practice. For now, in terms of how Heath's dialectic subjectivity operates in terms of academic theorising and filmmaking practice, it is enough to say that Heath thinks of the subject as occupying a place within Lacan's Symbolic Order. This is an order in which the subject attempts to reconcile his or her individuality with illusory positions designated within the linguistic realm of rules and prohibitions, but in which such attempts are based on a misrecognition that is doomed to failure (although not to an *end* in failure, because the misrecognition and the attempted reconciliation is an interminable *process* (Heath 1981, p.53)). Heath's subject then, unlike Althusser's, is not a coherent unified position, but a fissured, contradictory process. Ideology is therefore not as total and as monolithic as in Althusser's conception. Heath claims that

> it is not […] that there is first of all the construction of a subject for social/ideological formations and then the placing of that constructed subject-support in those formations, it is that the two processes are one in a kind of necessary simultaneity. […] The individual is always entering, emerging, as subject.
>
> (1981, p.126)

The dialectic of the subject, then, can account for a more nuanced form of subjectivity which influences ideology, as well as vice versa. This leaves room for some kind of subjectatorial agency, both in terms of academic theorising, and in terms of filmmaking practice, albeit a subjectatorial agency filtered through a dialectic relationship with ideology. This is the theoretical basis for the thesis' investigations into the relationships between academic

theorising and filmmaking practice – both are writing formations constructed by dialectic subjects.

1.4 The relationships between academic theorising and filmic writing formations

The thesis attempts to demonstrate that the writing formations operating in academic theorising and in filmmaking practice reflect dialectic subjectivities relating to the same ideological pressures on those subjectivities. As I have already mentioned (see section 1.2), it is possible for rival paradigms to conduct coherent analyses of film texts which find evidence of either unconscious ideology or of rational deduction. This is because, in part, both the theoretical models that make these analyses, and the unconscious and rational elements within the film texts which these analyses interpret, reflect what the paradigms frequently conceptualise as universal and ahistorical aspects of human consciousness and the unconscious. Section 5.2 discusses at length the ways in which aspects of the theoretical claims of both paradigms exist outside specific cultural and historical contexts, and the problematic nature of these claims. To some extent, then, film theorising, filmmaking and film spectating are motivated by thought processes that are not thought of (by proponents of both poststructuralism and cognitivism) as being culturally or historically specific. However, both academic theorising and filmmaking practice also have a clear historical development that relates to broader socio-cultural contexts (developments in both the superstructure and the base). This provides the test conditions for my analysis of the

relationships between academic theorising and filmmaking practice. If there is a historically specific development in academic theorising then it is possible to look for evidence for a concomitant development in filmmaking practice which also responds to the same socio-cultural determinants that conditioned the development in academic theorising. A shift in the complex interrelationships constituting and being constituted by the dialectic subjects involved in academic theorising and filmmaking practice should generate evidence of two interrelated but relatively autonomous superstructural manifestations of that shift. The former would be a shift in the verbal writing formations in the superstructure of academic theorising, and the latter would be a shift in the aesthetic writing formations in the superstructure of filmmaking practice. The developments in these writing formations would be different, but motivated by the same underlying determinants, and with the dialectic subjects involved in constructing those writing formations responding to the same socio-cultural developments, and to the same ideological pressures.

I establish, in section 5.2, that cognitivist writing formations, in both academic theorising and filmmaking practice, are relatively universal and ahistorical, at least compared to poststructuralist writing formations. Poststructuralism has a much more complex, and much more dialectic, relationship with history and with socio-cultural contexts.

A number of Lacanian concepts structure my approach to this. The first of these is the notion of *après-coup*,[12] which for Lacan (1977a, pp.30-113) is the crucially important fact that psychoanalytic time does not move in a simple linear manner. Just as therapy reveals buried trauma, so too the significance of ideas can only be understood retrospectively. Consequently, Lacan's whole project was a re-reading of Freud which revealed the absences and slippages in meaning which had until then been overlooked. This partly meant that Lacan's *après-coup* was a reworking of Freud's concept of retrospection (*nachträglichkeit*), but at the more fundamental level meant that Lacan thought of his own work as a further discovery of meaning which Freud had already begun to discover. *Après-coup* also means that it is possible to look for earlier manifestations of Freudian and Lacanian ideas in sublimated forms which required subsequent Freudian and Lacanian analyses to discern the (proto-)psychoanalytic character of those earlier forms. As section 2.3.2 discusses at length, this thesis will use Lacan's analysis of Hans Holbein's painting *The Ambassadors* (1533) (Fig.1.1) as an example of anamorphosis, and this demonstrates the point about the historical development of psychoanalytic ideas.

[12] This translates roughly as 'deferred action'.

Fig.1.1

Although section 2.3.2 discusses this in more detail it is worth exploring this briefly to demonstrate this historic method that I am going to use as the barometer for my analysis of how different superstructural ideas relate to one another in a diachronic manner. *The Ambassadors* (1533) subscribes to the (then relatively recently developed) geometric logic of perspectival painting, but also includes an element which defies that geometric logic. This is an oblique skull, which dominates the bottom the painting, and which only obtains its own perspectival unity if the viewer moves to a position which breaks the perspectival unity of the rest of the work. For Lacan (1992) this is an example of anamorphosis, which is the revelation that all attempts to render any experience of reality into the Symbolic Order (of art, literature,

culture, language and order more generally) are doomed to reveal the limitations of the Symbolic Order, and to instead give a glimpse of another order which Lacan called the Real. The Real, for Lacan, is not an expression of reality itself, but is that which cannot be contained within the illusionism of the Symbolic. Because it shatters the apparent unity of the Symbolic Order (and of the subject who exists within that Order) the Real appears as traumatic – hence Holbein's skull and its association with the obliteration of the subjectivity that exists within the Symbolic Order.

The importance of Lacan's argument, in terms of the historical development of superstructural ideas that I am developing here, is as follows. The perspectival geometry operating in the Symbolic Order in Holbein's painting is not merely a technical exercise, or just a technical development that marks Renaissance painting as being distinct from the earlier non-perspectival painting of the Middle Ages. It is also an aesthetic manifestation of a broad cultural sensibility which structures the Symbolic Order at this historic moment. This sensibility has numerous manifestations, including at the verbal epistemological level. The defining verbal expression of this, for Lacan, and for Ricoeur, in his articulation of the historic development of the hermeneutics of truth, was Descartes' *Principles of philosophy* (1982 [1644]). Descartes' attempt to explain how one might know that the world exists, and that the senses are not merely an illusion, rested upon his famous expression *cogito ergo sum* (1982, p.5), in which although the subject might doubt the existence of the objective world, the subject could rely upon the existence of the consciousness which does the doubting. The Cartesian

subject, for Ricoeur, “knows that things are doubtful, that they are not such as they appear; but he does not doubt that consciousness is such as it appears to itself” (1970, p.33). This historically specific form of subjectivity, expressed in precise, verbal epistemological terms by Descartes, has concomitant forms of aesthetic expression too. Paul H. Fry (2012, pp.6-7) has argued that Cartesian doubt is present in the works of Shakespeare and Cervantes. Lacan makes an even more specific point about Cartesian doubt and its aesthetic manifestations. This is because Descartes makes a series of deductions that position the objective world in a certain relation to his conception of subjectivity. First, *cogito ergo sum*, the subject knows that it, if nothing else, must exist. Second, because it exists it must have been created. Third, the act of creation would require an omnipotent God. Fourth, an omnipotent God must be benevolent, and fifth, therefore not wish to fool the subject’s senses. Thus the objective world can reasonably be supposed to exist, but it is something that emanates out from the more certain centrality of the *cogito*, and from which its epistemological status is derived. The Cartesian subject is therefore the centre of meaning, which is an epistemological approach that finds an aesthetic form in the geometry of perspectival painting, which constructs an impression of reality that flows out from the viewing subject. Lacan claims, consequently, that during this historical period

> we find the progressive interrogation of the geometral laws of perspective, and it is around research on perspective that is centred a privileged interest for the domain of vision – whose relation with the institution of the Cartesian subject, which is itself

> a sort of geometral point, a point of perspective, we cannot fail to see.
>
> (Lacan 1977b, p.86)

Up to this point, both the verbal academic superstructure, and the pictorial aesthetic superstructure reflect the same historically specific epistemology; centralised, unified Cartesian subjectivity. However, this is only the beginning of Lacan's argument. Holbein's skull shatters this Cartesian subjectivity (or, at least, has the potential to, which is an important distinction I am coming on to). It has the potential to demonstrate the limitations of the illusory Symbolic Order, of which Cartesian subjectivity is a part, and reveal instead the trauma of the Real. Crucially, for Lacan this revelation appears as an inevitable consequence of the historically specific attempt to locate a particular form of subjectivity in the Symbolic Order: "at the very heart of the period in which the subject emerged and geometral optics was an object of research, Holbein makes visible for us here something that is simply the subject as annihilated" (1977b, p.88).

Furthermore, it is significant here that Lacan's analysis of this historical context makes it clear that the full *effects* of Holbein's anamorphosis are also historically specific. It is no accident that in both of the passages quoted above Lacan specifies the diachronic consequences of the Cartesian subject's split in the Symbolic Order: "*we* find the progressive interrogation" (1977b, p.86, my emphasis); "*we* cannot fail to see" (p.86, my emphasis); "Holbein makes visible *for us*" (p.88, my emphasis). This is because of Lacan's understanding of the nature of the Real. In part, because it is the

register beyond the linguistic realm of law that is the Symbolic Order, it is difficult to express the Real in language. It is therefore not surprising that Holbein could glimpse the Real aesthetically, but Descartes could not articulate it verbally. But there is also something important about the historical development of thought in relation to the Real, and to the Symbolic Order,[13] which impacts on how these ideas can be conceptualised. And this is something that can only be understood retrospectively, so that Lacan's *après-coup* method is the means to uncover and recognise the significance of sublimated aesthetic intuitions about how subjectivity relates to the Symbolic Order and to the Real. Even if the Real is still the same "something faced with which all words cease and all categories fail" (Lacan 1988, p.164), as it was in Descartes' time, changed/changing conditions in academic theorising eventually allow for it to be approached not only at the aesthetic level, but also at the verbal academic level. It is perhaps Slavoj Žižek who expresses this idea most clearly: "If the Real is impossible, it is precisely this impossibility which is to be grasped through its effects" (1989, p.163). Descartes' *cogito* could not articulate this idea whatsoever. Holbein's intuition about the inevitable limitations of this *cogito* could only point towards these limitations, rather than express the ways in which they might be analysed, and then only at the vague aesthetic level, rather than at the precise verbal level. But the contradictions inherent in the Symbolic Order can eventually be meaningfully analysed, once the *après-coup* method diachronically activates those contradictions.

[13] Neither Lacan nor any of those developing his ideas have been very specific about identifying the precise points of this historical development.

If, therefore, different socio-cultural and historical contexts are conducive to different forms of subjectivity, and to critiques of those forms of subjectivity, then it is possible to trace the relationships between academic and aesthetic approaches to that subjectivity. For Lacan, modern subjectivity, and that includes contemporary subjectivity, begins in Descartes' time. From the outset, the fact that this subjectivity was part of the Symbolic Order, and therefore inevitably incomplete, was intuited at an aesthetic level, beyond the linguistic constraints of the Symbolic. But a verbal, academic approach to the limitations of this subjectivity could only emerge at a later point. Part of this later emergence was the hermeneutics of suspicion. A further aspect of this later emergence was the development of academic poststructuralism, applying Freudian *nachträglichkeit*, Lacanian *après-coup*, Marxist approaches to ideology etc. to, amongst other things, film. Just as Descartes' *cogito* and Holbein's anamorphosis are two related superstructural reflections of the same underlying historically and culturally specific phenomena, so too this thesis is an exploration of the relationships between the poststructuralist critique of Descartes' *cogito*, and filmmaking reflections of the same socio-cultural context which makes that academic, theoretical critique.

These are the historical parameters of the thesis. I do not make an attempt to analyse the impact of the more recent dominance of cognitivist theory on filmmaking practice. This is for two reasons; firstly because, as I have already mentioned, and as I discuss in detail in section 5.2, cognitivism

conceptualises filmmaking and film spectating in relatively ahistorical terms, at least in the context of the underlying forms of perception and deduction that structure those processes. Secondly, this is because I look at filmmaking from some time *after* the concomitant development of academic theorising. Filmmaking from the same historic moment that a form of film theorising developed would be transitional in a manner that would complicate the parameters of my analysis. Setting a slightly longer time frame between academic theorising and filmmaking practice allows for a clearer analysis of the ways that the latter reflects the same socio-cultural factors that helped determine the former. Given cognitivism's relatively recent impact on film studies the time is not yet right for an analysis of the ways that cognitivism reflects the same determinants at work in filmmaking.[14] On the other hand, the earlier advent of poststructuralism facilitates a clearer argument. Academic poststructuralism, therefore, is the barometer of this research. In its early days it made claims about preceding films that activated an *après-coup* approach to their unconscious and ideological effects. This thesis analyses the ways in which filmmaking after the advent of academic poststructuralism share determinants with that poststructuralism, and how those determinants take on an aesthetic form.

I will not make any precipitous comments about the conclusion that the thesis reaches, once it has constructed a taxonomy of how filmic writing

[14] Indeed, it may never be. As I argue elsewhere (Geal 2015), the broad optimism of cognitivism's underlying post-Cold War neo-liberal determinants may be giving way to a very different socio-cultural climate.

formations relate to academic theorising (see chapters 3, 4 and 5) and has tested the historical development of those writing formations in the case study (in chapter 6). It is worth briefly speculating, though, in hypothetical terms, about the broad potential trajectory of these relationships. After all, academic poststructuralism is an avowed attempt to intervene against hegemony by exposing the ideological illusionism of realist cinema. Given that this endeavour is conditioned by a specific socio-cultural context, it is at least hypothetically possible that the same socio-cultural context might produce an oppositional cinema which eschews ideological illusionism so as to intervene against hegemony too. Or, conversely, it is possible that if academic poststructuralism is one side of an ideological conflict then realist filmmaking remains an agent of ideology. Filmmaking might then respond to academic poststructuralism's determinants defensively and/or offensively. If proponents of academic poststructuralism attempt to expose how realist film obfuscates its constructed nature, then filmmakers might respond to the socio-cultural conditions that determine academic and filmmaking subjectivities by developing more sophisticated forms of obfuscation that intuit academic articulations about the contradictions in the Symbolic Order. If academic poststructuralism reveals the fissures in the Symbolic Order then filmmaking might develop more sophisticated ways to *suture* over those fissures. Finally, it is possible, and indeed as I suggest in chapter 6 and 7, most likely, that filmmaking is able to respond in both of these ways. The dialectic subjectivities involved in filmmaking are, after all, not monolithic. Just as the superstructure of academic theorising is a contested arena, so

too is the superstructure of filmmaking practice. In this sense the choice of film texts for analysis in this thesis is important, to which I now turn.

1.5 Shakespearean adaptation and filmic writing formations

The superstructure of filmmaking practice is potentially as fissured and contradictory as the overtly contested superstructure of academic theorising. Filmmaking might engage with the same determinants that condition academic poststructuralism by attempting to consciously share the subjective goal of exposing film's ideological realism, or by unconsciously developing techniques to respond to the exposure of film's ideological realism. If the latter is the case then filmmaking practice might unconsciously attempt to contain the alienating effects of academic revelations about the inevitable limitations of the spectator's subjective position within the Symbolic Order.

This thesis does not attempt to explore the significance of the first of these two possibilities. It is certainly the case that some avant-garde film movements, sometimes practiced by the same dialectic subjectivities operating in the superstructure of academic theorising, have attempted to create reflexive films which make the same critiques of ideology as academic poststructuralism, but in an experimental, non-realist aesthetic form.[15] These films are important and interesting, but they are not representative of the

[15] See, for example, *Le Vent D'Est* (Jean-Luc Godard and Jean-Pierre Gorin 1969), *Riddles of the Sphinx* (Laura Mulvey and Peter Wollen 1977), *News from Home* (Chantal Akerman 1977).

broad filmmaking superstructure. Instead, the thesis engages with realism which, for academic poststructuralism, is cinema's principal ideological component. Chapter 3 gives a detailed account of how realism operates in relation to filmic writing formations, but for now its central feature is its verisimilitude which obfuscates its constructed nature. Poststructuralism, the academic theoretical development that I am using as the barometer for related shifts in academic theorising and filmmaking practice, places realism at the centre of its critique of unconscious ideology in film. It is therefore important that my analysis of the impact of these related shifts focuses on the same realism.

It is also necessary that the corpus of films selected for this analysis includes diachronic examples, so that the impact of socio-cultural determinants on academic poststructuralism can be measured against film texts from before this impact, and from after it. These film texts also need to be selected in a dispassionate manner, so that they do not confuse my analysis by facilitating certain prescribed conclusions. For example, genres might provide useful examples of this kind of historical development, but certain genres have frequently been associated with particular socio-cultural contexts and interpretations. This is because, more broadly, the analysis of specific bodies of films has often been conducive to certain conclusions. John Mullarkey, discussing this tendency, argues that "the distinction between exemplary and non-exemplary films becomes problematic, [...] for why should a philosopher making a transcendent, ontological claim about film – that all (proper) films are (essentially) *x* – have favourites at all (that quite conveniently show this

trait explicitly)?" (2009, p.4). Thus, conclusions about how socio-cultural determinants in one genre relate to socio-cultural determinants in academic theorising would raise questions about how those determinants affect other genres. Analysing a particular *auteur*, similarly, would generate evidence about how a particular dialectic subject engages with those determinants, but not about how those determinants relate to filmmaking practice more widely.

The thesis circumvents these limitations by selecting a body of diachronic film texts which do not operate within a single generic framework. These are adaptations of Shakespearean plays. To a certain extent, some of these films have quasi-generic features (see section 2.3.3). But as the analyses within the thesis demonstrate, an array of films such as Shakespearean adaptations, made by many different types of directors, in the styles of numerous genres, from different historical periods and cultures, allows for Mullarkey's assertion that "all (proper) films are (essentially) *x*" (2009, p.4).

There are elements of Shakespearean adaptation which complicate my analysis of the relationships between academic theorising and filmmaking practice, and elements which clarify that analysis. The analysis is complicated by the fact that adaptations of canonical non-film texts activate an additional layer of filmic anamorphosis. This thesis is concerned with the anamorphic ways in which realist filmmaking manipulates the temporary revelation, and subsequent containment, of cinema's constructed nature in relation to film's grammatical status; Heath's drama of vision (see section 3.3). I contend that realist canonical adaptation has a similar temporary

revelation, and subsequent containment, of cinema's constructed nature in relation to adaptation's status as a re-articulation of a foregrounded piece of artifice; I call this the drama of authorship (see section 3.3). This complicates matters because it is necessary for the thesis to account for the drama of authorship in my taxonomy of how filmic writing formations operate. Constructing such a taxonomy is a substantial endeavour (chapter 4). It is also necessary to theorise the reasons why this approach to adaptation has not been hitherto articulated at the academic level (see section 3.4).

These complications also clarify my analysis, however. Because there is an additional layer of anamorphosis operating in filmic writing formations in Shakespearean adaptations, the diachronic development of the dramas of vision and of authorship are easier to identify. There is, in other words, more anamorphic data to analyse. There are two further reasons why Shakespearean adaptation helps clarify my analysis. The first of these is the foregrounded interpretative nature of the adapting process. The contiguous elements of otherwise disparate forms of filmmaking are always clear; for instance, Romeo always espies Juliet on her balcony, and Hamlet always confronts his father's ghost. Different adaptations approach these scenes in multifarious ways, but the continuity and the variation each help to clarify the specific socio-cultural and historic contexts at play in each individual adaptation. The case study, then, can compare and contrast very different diachronic approaches to the same 'original' moments – each historical approach is clearly foregrounded as an interpretation, and each interpretative strategy can be clearly juxtaposed with different interpretative strategies of

the same source material. The second further clarification offered by Shakespearean adaptation relates to this foregrounded interpretative nature. This is because Shakespeare's canonical status facilitates enhanced forms of recorded information about the motivations of filmmakers, who seem to feel the need to articulate justifications for their interpretations. Section 6.2 explores these in detail, but for now it is sufficient to say that a culturally specific impulse to legitimate an adaptation provides numerous ancillary texts which reveal much about the motivations of the dialectic subjectivities involved in filmmaking practice. These ancillary texts include shooting scripts, published screenplays, production notes, interviews, press kits, autobiographies and book-length elaborations of the making of certain films. As such, Shakespearean adaptation provides numerous privileged conditions for the thesis' diachronic analysis.

1.6 The structure of the thesis

This introductory chapter has set out the broad context within which an important impasse within film studies arises. Chapter 2 explores this in more detail.[16] Chapters 1 and 2, then, explain the relevance of ideological

[16] As such chapter 2 is, in part, a review of existing literature, but given that theoretical discourse is part of the subject matter of this thesis, the chapter, like those that follow it, is concerned with critiquing academic discourse as an inherent element of the study, rather than merely reviewing it as an underlying context for the project. Furthermore, given the meta-theoretical nature of the thesis, it is not practicable to outline and critique all of the relevant academic literature in one place. The critique of this literature links to the thesis' investigations in three related, but best separated segments. The first of these is in chapter 2, which first outlines and critiques film studies' theoretical impasse, before setting out a methodology to negotiate the impasse by constructing the characteristics of writing formations in

approaches to film within the discipline, position that relevance within the context of an important impasse in the discipline's discursive history, explore the limitations of the discipline's current attempts to address this impasse, and outline a methodological solution to these limitations. This solution is based on a diachronic approach to the impact of complex socio-cultural determinants on the superstructural subjectivities operating in both academic theorising and filmmaking practice. These first two chapters set out a methodology which can analyse writing formations in those two superstructural forms, and which can correlate historical developments in one writing formation with historical developments in the other. Together they comprise the first part of the thesis.

The second main part of the thesis constructs the characteristics of those writing formations. It consists of three chapters: Chapter 3 is a theoretical account of a poststructuralist filmic writing formation which outlines how the dramas of vision and of authorship operate. Chapter 4 offers a detailed taxonomy of this process, focusing on the drama of authorship, which is an

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academic theorising and filmmaking practice which are manifestations of the same socio-cultural determinants. The second related literature critique and its subsequent investigative response takes place in chapter 3, which explores the theoretical context for a poststructuralist approach to authorial enunciation in realist adaptation, and the reasons why such an approach has not hitherto been conducted, and in chapter 4, which applies this context to a detailed taxonomy of how authorial enunciation within realist adaptation contributes towards a poststructuralist filmic writing formation. The third related literature critique and its subsequent investigative response takes place in chapter 5, which explores theoretical approaches to the relationships between academic theory and artistic practice, and outlines the characteristics of different filmic writing formations derived from these relationships, and in chapter 6, which looks for the impact of these relationships in a case study of four diachronic adaptations of *Hamlet*.

academic premise that has not yet been articulated within the discipline, and which therefore contributes new knowledge in the field of adaptation studies. This taxonomy provides different examples of how realist adaptation manipulates cinematic and authorial anamorphism. The diachronic development of these examples can then be analysed in the subsequent case study (chapter 6). The final part of the second main section, chapter 5, analyses the ways in which filmic writing formations are historically specific. This is another important premise for the case study's diachronic analysis. Chapter 5 also outlines the characteristics of a cognitivist filmic writing formation that operates within the context of the drama of knowledge.

The third main part of the thesis is this case study (chapter 6). It charts the diachronic development of the poststructuralist and cognitivist writing formations that have been defined in chapters 3, 4 and 5. It uses four adaptations of *Hamlet* (and a supplementary adaptation of *Macbeth*) to do this since these films establish the two clear categories that are required for the thesis' specific analysis of the historical relationships between academic theorising and filmmaking practice; films made prior to the impact of academic poststructuralism, and films made after that impact (see section 2.3.2).

The overall nature, and the ideological and aesthetic consequences of these relationships are discussed in the conclusion (chapter 7). First, however, it is necessary to say more about existing academic approaches to ideology in

film, and to elaborate in detail how the thesis proposes to intervene in those approaches, to which I now turn.

CHAPTER TWO
Rationale and methodology

2.1 Introduction

As chapter 1 outlined, the thesis addresses the theoretical deadlock between poststructuralism and cognitivism, two leading paradigms within film studies. This chapter explores the continuing importance of the discipline's conflicting approaches to ideology and the unconscious, which these two paradigms contest. It is divided into two principal parts. The first (2.2) makes the case for the continuing significance of the impasse between these paradigms (2.2.2), and the reasons why existing studies have not been able to resolve the deadlock (2.2.3). The second part of this chapter (2.3) outlines the methodological manner in which the thesis addresses this impasse by exploring the impact of socio-cultural developments in the base on two superstructural forms; academic theorising and filmmaking practice.

2.2 Rationale

2.2.1 Poststructuralism and cognitivism: Working definitions

The starting point for an exploration of the theoretical impasse between poststructuralism and cognitivism is a set of working definitions of these terms, so as to avoid any confusion about the parameters of the subsequent debates, or about how the paradigms relate to the thesis. Both

poststructuralism and cognitivism demonstrate the dialectic, historically developing nature of thought. The term *post*-structuralism explicitly refers to a prior theory. Similarly, part of the cognitivist vanguard was Bordwell's and Carroll's influential *Post-Theory: Reconstructing film studies* (1996), which again refers to a prior theory or theories. Attempts to define the exact parameters of these paradigms are therefore problematic, because each paradigm engages with, challenges, and/or critiques concepts that relate to other forms of theorising in an interminably dialectic process.

The structuralism to which poststructuralism refers was a model based on structural linguistics and semiotics and was itself, in a precursor to the dialectic trend evident in poststructuralism and cognitivism, a reworking of early to mid-twentieth century linguistics (associated with Ferdinand de Saussure and Claude Lévi-Strauss) by philosophers such as Roland Barthes in the 1950s and '60s (Hayward 2006, p.386). This reworking positioned linguistics within Ricoeur's hermeneutics of suspicion (see section 1.1), so that language was thought of as a constraining force that shapes human consciousness. The structures to which structuralism refers, beginning with language and extending out into multifarious cultural and societal forms, were perceived to constrict agency and condition thought. Richard Lapsley and Michael Westlake characterise this approach to the limitations of independent human agency as follows: "the subject for structuralism is more constituted than constituting, no longer the self-determining individual […] but the effect of that into which he or she is born and lives" (Lapsley and Westlake 2006, p.xi). The task of the structuralist theorist was to reveal this

process, and in film studies this meant demonstrating film's common structures which limit spectatorial agency.

Structuralism began to be replaced by poststructuralism in the later 1960s and '70s because it became apparent that the former had an overly monolithic conception of the relationships between people and socio-cultural structures. In film studies this meant that structuralism was criticised for reducing all texts to the same set of inevitable effects. Poststructuralism is interested in accounting for differences, as well as similarities, in texts, audiences, filmmaking contexts etc. (Hayward 2006, pp.387-8). In order to facilitate this interest in difference, poststructuralism is far more methodologically eclectic than structuralism; a synthesis characterised by Heath as the "encounter of Marxism and psychoanalysis on the terrain of semiotics" (1985, p.511). This does not make poststructuralism any easier to define, but in film studies in particular it means the manipulation of approaches such as psychoanalysis and feminism to explain spectatorial pleasure and identification, and to examine the means by which film might both constrain and engender the spectator's agency.

Poststructuralism is therefore a very broad paradigm which has an indeterminate border with structuralism. The differences within structuralism/poststructuralism are far less marked, however, than the differences between structuralism/poststructuralism and cognitivism which

was a paradigm developed in the 1980s and '90s.[17] Whereas poststructuralism is an attempt to add nuance in order to extend and remedy structuralism's limitations, cognitivism makes an explicit rejection of both structuralism's and poststructuralism's *a priori* foundations.[18] Poststructuralism retains and attempts to reinvigorate structuralism's political interventions against hegemony, whereas cognitivism rejects this ambition. Instead of exploring how film might manipulate spectators within an ideological context, cognitivism focuses on the spectator as a rational agent who decodes meaning in film (Carroll 1996, p.65).

Cognitivism, then, employs an ostensibly scientific methodology or, more accurately, set of interrelated methodologies within the context of what Carroll calls "piecemeal theorizing" (1996, p.58). The following section, 2.2.2, discusses the impact of these scientific approaches in relation to poststructuralism, but the significant point here is that this scientism is a defining feature of cognitivism, in contradistinction to poststructuralism's focus on the unconscious and ideological processes manipulating filmmaking and film spectating.

[17] See Geal 2015 for a detailed account which situates cognitivism within a specific historical context.

[18] See 2.2.2 for a more detailed discussion about how this impacts on the impasse between poststructuralism and cognitivism.

2.2.2 The continuing relevance of the impasse between poststructuralism and cognitivism[19]

These very different approaches to scientism, the unconscious and ideology are at the heart of a theoretical impasse within film studies which the thesis addresses. This section is a quite lengthy analysis of this deadlock, which is important to address in detail because of the way that it frames the specific methodological solution I propose to address the impasse in section 2.3.2.

The conflict between poststructuralism and cognitivism has specific characteristics in film studies, but is also representative of a broad trajectory in the history of Western thought. I have already mentioned (in section 1.1) Ricoeur' s juxtaposed hermeneutics of truth and of suspicion, of which cognitivism and poststructuralism are examples. For some commentators, though, the differences between these theories are representative of even more fundamental, and even more historically far-reaching ways of thinking. Žižek,[20] for example, claims that

[19] Parts of this section appear in Geal 2015.

[20] Aligning, here, Žižek with poststructuralism is potentially problematic, given that he claims that his own work is not poststructuralist, and goes so far as to argue "against the distorted picture of Lacan as belonging to the field of 'post-structuralism'" (1989, p.7). His principal objection to his conception of poststructuralism is its deconstructionist content, which he associates principally with Derrida (2005, pp.193-5, see Belsey 2002, pp.93-94). Film studies' poststructuralist engagement with Derrida has been relatively minimal (see Brunette and Wills 1989; Conley 1991; Ropars-Wuilleumier 1981 for examples of Derridean film studies), and this thesis' conception of poststructuralism is certainly more indebted to Lacan (and Žižek) than Derrida. In Žižek's direct criticism of cognitivism as the antithesis of his own materialist and psychoanalytic account of ideology, he fits into the broad concept of poststructuralism as it is employed in this thesis.

> the antagonism between Theory and Post-Theory is a particular case of the global battle for intellectual hegemony and visibility between exponents of post-modern/deconstructionist cultural studies and [...] cognitivists and popularisers of hard sciences.
>
> (Žižek 2001, p.2)

He links these antagonisms to a series of intellectual controversies, such as the de Man and Sokal affairs, with antecedents going back through Freud, Darwin and German Idealism down to Socrates (2001, pp.2-5). Casey Haskin, similarly, claims that the conflict is "hardly unique to film theory. Its bipolar pattern is a staple of endless histories of intellectual conflict, in philosophy, religion, and elsewhere" (2009, p.36). The contested status of film theory, then, is representative of an interminable struggle over knowledge.

More specifically, in film studies, there are two principal (and interrelated) areas of contention which prevent meaningful dialogue between poststructuralism and cognitivism. These issues have already been introduced (in section 1.2), but are here addressed in more detail; they are 1) whether the spectator (and by extension filmmaker) is principally a rational agent or an unconscious subject, and 2) whether this agency/subjectivity relates to ideology.[21]

[21] There is also a third reason why meaningful discourse between the paradigms has been problematic, and this relates to the way that rivals have grouped together and classified studies according to criteria which their original authors do not necessarily accept. The notion of 'Theory' or 'Grand Theory', as critiqued by cognitivism, is particularly prone to such generalisations. Research which might more accurately be called structuralism, *auteur*-structuralism, poststructuralism, psychoanalytic theory or apparatus theory have frequently been grouped together under such generalising rubrics as SLAB (Saussure, Lacan, Althusser, Barthes)

Cognitivism conceptualises the film scholar, film spectator and filmmaker as rational agents – both within the wide Cartesian sense inherent within Ricoeur' s hermeneutics of truth, and within a more specific and more contemporary sense derived from developments in analytic philosophy (Carroll 1990, p.8) and cognitive psychology (Bordwell 1989a, p.xiv). Both of these developments stress the (potential) rationality and objectivity of human thought. This rationality and objectivity means that academic knowledge can attain the (self-)exalted standards of science. Bertrand Russell claims that analytic philosophy's legitimacy is derived from its "incorporation of mathematics and its development of a powerful logical technique. It is thus able, in regard to certain problems, to achieve definite answers, which have the quality of science rather than of philosophy" (2000 [1945], p.743). Joseph and Barbara Anderson, similarly, claim that cognitive psychology's "adherence to the basic demands of scientific procedure, while inquiring into the processes of the mind, allows the resulting output to be called 'cognitive science' rather than 'cognitive belief' or 'cognitive metaphor' (1996, pp.348-9).

A cognitivist approach to film, then, does not merely reject poststructuralism's approach to the unconscious because it offers an alternative account. It rejects the idea of the unconscious because it offers

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theory (Bordwell 1989a), subject-position theory (Bordwell 1996), Grand Theory (Bordwell and Carroll 1996) and with a capital 'T', Theory (Bordwell and Carroll 1996). This generalisation about rivals has not helped the discipline negotiate its present situation.

what it upholds to be a more *scientifically* valid account. Poststructuralism's vague, unverifiable claims can then be disproved empirically. Bordwell, for example, gives a lengthy description of the active perceptual skills that a spectator exercises whilst watching a film. These motivate a spectator into "a game of controlled expectation and likely confirmation" (1985b, p.38) which disproves poststructuralism's passive account of subjectivity within the contexts of interpellation or the dialectic of the subject.

However, the empirical basis of this cognitivist disproval is problematic. From a cognitivist perspective, empiricism demonstrates objectivity – the analyst is rational, and applies an objective scientific methodology. (The results of this analysis, too, are rational, in the sense that the spectator under inquiry is shown to be active and conscious rather than passive and unconscious.) But the empirical method, and the objectivity of the analyst who applies it, are both unsound, from a poststructuralist perspective.

Scientific objectivity entails an important presupposition about empiricism which the poststructuralist position rejects. I have already discussed the agency/subjectivity of the spectator/filmmaker at length (see sections 1.2 and 2.2.1), but the same irreconcilable distinction applies to the ways that the paradigms conceptualise protocols conditioning academic agency/subjectivity. The rational objective cognitivist academic situates him or herself outside the parameters of analysis. The analysed object may be inconsistent or biased, but the cognitive analyst operates from a detached, stable and impartial position. The data gathered by this analyst is thereby

that which empiricism reveals as being objectively ‘there’, and the analyst’s method is thus, as Anderson and Anderson put it, “‘cognitive science’ rather than ‘cognitive belief’ or ‘cognitive metaphor’” (1996 pp.348-9).

The poststructuralist, however, claims that all forms of subjectivity, including his or her own, are ambiguously situated within ideological structures. The analyst, therefore, according to this poststructuralist argument, inevitably projects unconscious aspects of his or her subjectivity onto that which is analysed. I will account for my own position of subjective academic enunciation in section 2.3.1, but for now it is sufficient to say that, from a poststructuralist perspective, cognitivism’s objective empiricism is not only unattainable, but also problematic in the way that it obfuscates and disavows the academic’s inevitable and inescapable subjectivity. As Žižek argues, cognitivism’s empiricism, although an “apparently modest position, involves a much more immoderate position of enunciation of the Post-Theorist himself/herself as the observer exempted from the object of his/her study” (2001, p.16).

These two fundamentally antagonistic approaches to objectivity and subjectivity underpin the thesis’ analysis of academic discourse’s and filmmaking practice’s shared determinants. It is not necessary here to discuss in detail the various ways in which proponents of each paradigm critique rival (and defend their own) philosophical premises. This is because, as has already been mentioned (section 1.2), each paradigm has an internal logic that is impervious to the *a priori* premises of its rival. I will develop this

in more detail shortly, but in order to do this it is necessary to say something about the failure of previous attempts at compromise between the paradigms, to which I now turn.

2.2.3 Failed attempts to address the impasse

The thesis makes an intervention in the deadlock between cognitivism and poststructuralism based on an analysis of how academic discourse and filmmaking practice share the same socio-cultural determinants. This section explains why it is not possible to address the discipline's theoretical impasse in a more traditional way. It examines existing attempts to synthesise these paradigms, and addresses the reasons why such attempts do not resolve the fundamental philosophical conflict underpinning the impasse.

The principal focus of studies attempting to reconcile cognitivist criticisms of poststructuralism was on adding an empirical dimension to the study of ideology and subjectivity. In the wake of the cognitivist offensive, this was the poststructuralist attempted compromise. Proponents of cognitivism criticised poststructuralism for both a failure to generate convincing evidence for its claims, and for its focus on ideology, but studies which engaged with these criticisms responded more to the former point than the latter. As Lapsley and Westlake argue, paraphrasing Lacan, "although there is no metalanguage, we cannot but search for one" (2006, p.xvi), so questions about ideology, and attempts to understand its operations theoretically, have always

remained pertinent.[22] There were therefore, in the 1990s, attempts to refine broadly poststructuralist approaches to ideology by engaging with cognitivist criticisms about a lack of empirical evidence (for example, Mayne 1993; Prince 1996; Stacey 1994).

Jackie Stacey's investigation into female audiences is a relevant example of this kind of work. It attempts to find evidence for hitherto speculative theoretical claims by conducting ethnographic research, via questionnaires, of real spectators' experiences. Stacey claims that she attempts to construct a

> dialectical relationship [...] between the material studied and the theory which is used to analyse it. Female spectators' accounts of the cinema are used to criticise or confirm existing film theory, and indeed produce new or refined categories which could usefully add to our understanding of how audiences watch films.
>
> (Stacey 1994, p.72)

Although her methods include an ethnographic dimension, Stacey's analysis is informed by this "existing film theory" (1994 p.72), as are her conclusions. In terms of her underlying approach, she writes that "although Freudian and Lacanian theories of the unconscious are not central subjects of my investigation, questions of pleasure, fantasy, identification and desire in female spectatorship, which have been so central to those theories, form a

[22] It is significant that philosophical studies which claim to exist outside the historic boundaries of film theory, such as Jean-Francois Lyotard's postmodernism (1990, p.26), or Gilles Deleuze's distinction between the movement-image and the time-image (1989, 1992), maintain something akin to the poststructuralist binary distinction between realist film and the *avant-garde*.

crucial part of my analysis" (1994, p.48). Stacey's approach to her subject matter, then, has affinities with the kind of theoretical inquiry that she is trying to move beyond. In terms of her conclusions, she claims that "[t]he nostalgia of the female spectators in this study is for several 'lost objects': […] this sense of loss is bound up with the extent to which femininity is culturally constructed as an unattainable visual image of desirability" (1994, p.241). This conclusion is replete with psychoanalytic associations in two senses. The first of these is a broad psychoanalytic sense in which Stacey's "unattainable image of desirability" (p.241) is coterminous with Lacan's *objet petit-a* (1977a), the unattainable object of desire, which is also an *après-coup* reworking of Freud's 'lost object' (1953 [1917]), which she explicitly mentions. The second is a more specific sense located within psychoanalytic film theory, and particularly in Mulvey's (1992) influential analysis of the female cinematic spectacle, which Stacey uses as the starting point of the "existing film theory" which she attempts to "criticise or confirm" (1994, p.72). Her conclusion that "femininity is culturally constructed as an unattainable visual image of desirability" (1994, p.241) is almost identical to Mulvey's claim that "[t]he determining male gaze projects its phantasy onto the female figure which is styled accordingly" (1992, p.750)

Cognitivist scientism criticises ostensibly empirical revisions of poststructuralism, such as Stacey's account, for a failure to apply empiricism adequately, and for these lingering psychoanalytic/ideological biases. In terms of the former this means that Elizabeth Traube's review of Stacey's book complains that "[e]thnographically […] the analysis is somewhat thin, its

claims asserted and reiterated rather than grounded in a full account of everyday practices. From an anthropological perspective, the book is not really an ethnography" (Traube 1995, p.404). In terms of the latter criticism, Bordwell argues that even if such analyses are "a matter of reading viewers rather than texts, as when Cultural Studies adherents undertake quasi-ethnographic interpretation of audiences", they continue to generate "readings that are substantially indistinguishable from the sort of commentary that became commonplace in the 1970s". As such, he concludes, this form of "culturalism is often closer to subject-position theory than adherents acknowledge" (1996, p.26).

Such attempts to respond to the criticisms of a rival paradigm are thereby unable to satisfy the methodological and ideological criteria of that rival. This is also the case when proponents of rival paradigms have attempted to directly debate with one another. Cognitivism's most vociferous interlocutor was Carroll, who conducted journal-published arguments with Heath in the early '80s (Carroll 1982; Heath 1983, see Lapsley and Westlake 2006, pp.143-148 for an overview), and with Warren Buckland in the late '80s and early '90s (Buckland 1989; Carroll 1988; Carroll 1992). A more recent repeat of these arguments provides the clearest demonstration of the incommensurability of the rival approaches. Žižek's critique (2001) of Bordwell's cognitivism, which I have already mentioned (see section 2.2.2), problematizes empiricism's objectivity, but this criticism does not satisfy any criteria which Bordwell accepts as valid. Thus, Bordwell's website's response claims that Žižek's critique "instantiates all the conceptual commitments and

rhetorical habits I criticize", and that it is "more than a little surprising to find that at nearly every opportunity Žižek doesn't engage with the substantive arguments of *Post-Theory* at all" (2005).

The failure of the rival paradigms to agree on the parameters for these "substantive arguments" (Bordwell 2005) is, then, the result of their diametrically opposed approaches to scientism, ideology and the unconscious. Each paradigm can only answer the other through an internal logic which carries no legitimacy for the rival paradigm. For Mullarkey, the fact that "Bordwell is coming from a position that *sees itself* as so different from Žižek that even where a dialogue of sorts might begin, it amounts to nothing" (2009, p.60, original emphasis) leads him to ask "is this a question, therefore, of different, incommensurate axioms, [...] adversaries using language rules from one 'phrase regimen' and applying them to another?" (Mullarkey 2009, p.60). Existing attempts to debate between these irreconcilable paradigms, as well as existing attempts to design and apply synthesising methodologies, have therefore been unsuccessful. The next section is an account of the way that this thesis proposes to address this impasse.

2.3 Methodology

This second part of the chapter discusses the thesis' intervention in the theoretical impasse discussed above. In order to do this it is necessary to expand on three areas of importance that have already been outlined in the

introduction. They are; first, the thesis' subject position – that is, the ways in which my methodology operates within an existing theoretical milieu which is, inescapably, partial and subjective. The second element of this is my approach to academic discourses and forms of filmmaking practice as historically specific examples of the same socio-cultural determinants. This facilitates a diachronic analysis of the relationships between theoretical ideas *about* film, and unconscious manifestations of the same socio-cultural pressures which informed those theoretical ideas, *within* filmmaking practice. The third element is a more detailed account of why Shakespearean films provide the most useful set of diachronic film texts to conduct this analysis.

2.3.1 The thesis' subject position

Firstly, then, the thesis engages with approaches to subjectivity/objectivity that are at the heart of the impasse outlined above. A poststructuralist approach means that academic activity is conceptualised as inescapably subjective, and that the analyst, as well as that which is analysed, is part of a complex matrix of ideological/socio-cultural structures. A cognitive approach conceptualises its own academic activity as independent, autonomous and objective (see sections 2.2.1 and 2.2.2). It is not possible, given the irreconcilability of these two approaches, for my academic study to be both inescapably subjective *and* autonomously objective. A decision must be made about which of these binary positions to adopt, and such a decision is inevitably based on an *a priori* philosophical position *vis-à-vis* ideology, the unconscious, scientism etc.

This is potentially problematic, because the thesis attempts to construct relatively dispassionate schemata to analyse the impact of socio-cultural determinants on academic discourse and filmmaking practice. There is perhaps something to be said for applying a cognitivist conceptualisation of autonomous objectivity to this task, because such a position would offer an appropriate level of distance between the analyst and that which is analysed, and thereby satisfy the dispassionate element of my methodology. Such an approach, however, would still make deductive decisions about its subject matter. And, indeed, cognitivism's *a priori* suppositions would involve a greater degree of arbitrariness than those suppositions associated with poststructuralism. This is because cognitivism rejects so many inherent poststructuralist elements *in toto*, whereas poststructuralism, as studies such as Stacey's (1994) partly demonstrate, can attempt to incorporate some elements of cognitivist empirical methodology, and is willing to question the validity of its claims. As I discussed earlier (see sections 2.2.1 and 2.2.2), cognitivism's scientism invalidates all other forms of knowledge, whereas the poststructuralist focus on the *un*-conscious also accepts the juxtaposed presence and validity of the conscious. I mentioned earlier (in sections 2.2.2 and 2.2.3) Žižek's argument that cognitivism's ostensible objectivity does not account for the author's own act of enunciation (Žižek 2001, p.15-6). Bordwell's response to Žižek's point demonstrates how a cognitivist approach to this thesis would prevent an analysis of rival approaches. He writes that "Žižek uses enunciation theory for the basis of his objection. If you don't accept a theory of enunciation (which neither Carroll nor I do), the

objection fails" (Bordwell 2005). From such a position it is not possible to adequately analyse and test competing theoretical claims, since the epistemology of its rival is completely outside its own internal logic

My enunciative position, if I am to successfully analyse the relationships between rival theoretical claims and filmmaking practice, needs to be able to accept not merely the hypothetical possibility of those rival theoretical claims, but also the possibility that they have some kind of analogous manifestation in filmmaking practice. The cognitivist rejection of subjectivity, demonstrated here in Bordwell's refusal to accept a theory of enunciation, would prevent this from happening. As such, my approach must accept that the unconscious operations of ideology need to at least be accepted as possible, testable criteria, and therefore must accept that my own position of enunciation will have an impact on the methodological approach adopted, and on how the data analysed will be interpreted. The thesis' position of enunciation is therefore partly derived from *a priori* principles, but it is also the only position which can account for poststructuralist as well as cognitivist epistemologies, and therefore the best position from which to construct a workable schema to analyse the impact of the same socio-cultural determinants on academic discourse and filmmaking practice. The next section discusses how I propose to construct this schema.

2.3.2 Addressing the impasse by analysing the shared socio-cultural determinants in academic theorising and filmic writing formations

The historical and socio-cultural specificity of two interrelated forms of superstructural dialectic subjectivity, academic discourse and filmmaking practice, is a central element of the thesis' methodology. I have already given an existing example of this – geometric perspective and anamorphism in Holbein's *The Ambassadors* (1533) (see section 1.4). To recap this briefly – the painting's geometry is an aesthetic manifestation of the historically and socio-culturally concomitant Cartesian subjectivity, which is an academic, verbal expression of the same underlying concept of a rational, humanistic subject from whom the objective world emanates. Holbein's anamorphic skull is an aesthetic intuition about the limitations and contradictions inherent in this subjectivity. Holbein's and Descartes' Early Modern culture could not, however, express these limitations in verbal terms. It required Lacan's later *après-coup* interpretation to explain how the Cartesian subject exists within the Symbolic Order, in which attempts to reconcile the individual with illusory forms of subjectivity are doomed to a failure that reveals another order, the Real. Holbein's socio-cultural moment could only produce an aesthetic intuition about the limitations of Cartesian subjectivity, whereas Lacan's socio-cultural moment can identify this in precise verbal terms. These two different approaches to Cartesian subjectivity are facilitated by the shifting of socio-cultural determinants across time.

This thesis traces similar diachronic shifts, but in relation to more recent filmmaking practice. More precisely, I construct two historically (and socio-culturally) specific bodies of filmmaking practice, and relate these to particular developments in academic discourse. I call these historically and socio-culturally specific modes of thinking and practicing writing formations. I have developed the term 'writing formations' in relation to the term 'reading formations', which is an important element of reception theory. Reception theory is an attempt to generate empirical evidence for different ways that audiences have interpreted film texts. Rather than interpreting films themselves, reception theorists make explanations of interpretations of films (Staiger 1992, p.81). To explain a specific interpretation they construct specific reading formations, each of which is a historically and socio-culturally particular set of hermeneutic possibilities. For Tony Bennett, reading formations are "a set of intersecting discourses that productively activate a given body of texts and the relations between them in a specific way" (1983, p.5). I conceptualise writing formations in a similar manner, except they relate to the intersecting discourses that insert meaning *into* a text, rather than a reading formation's set of intersecting discourses which activate meaning *out of* an existing text.

The term '*academic* writing formations' is merely another way of saying 'theoretical paradigms', although my terminological reference to reading formations emphasises the historic and socio-cultural contingency of these theoretical paradigms. *Filmic* writing formations are forms of filmmaking

practice determined by the same socio-cultural and historical conditions which influence academic writing formations.

As already noted (in section 1.3), I conceptualise the relationships between these different forms of writing formation within the context of Althusser's revision (1971) of Marx's base/superstructure model (1970a). Developments in the material base have an impact on ideas in the ideological superstructure, and these relationships are all complex, intersubjective and, as Althusser puts it, "relatively autonomous" (1971, p.130). As such, the thesis requires a methodology which can identify clear developmental shifts in both academic discourse and filmmaking practice, and try to find evidence for how developments in one relate to developments in the other.

Following on from Lacan's *après-coup* interpretation of Holbein's anamorphism, I use poststructuralism as the barometer for this historical development. This is principally because, as I discuss in section 5.2, a cognitivist approach does not conceptualise human perception, deduction, computation etc. as being historically and culturally specific. It is reasonable to expect, then, that filmic writing formations which respond to the same conditions that determine the academic cognitivist writing formation will do so in a relatively ahistoric manner. I will call this a filmic cognitivist writing formation – a set of filmmaking practices that exploit dramatic manipulations of those processes which an academic cognitivist writing formation conceptualises as film's fundamental pleasures. Just as an academic cognitivist writing formation conceptualises audience pleasure in terms of

aspects such as active rational deduction, inquiry, speculation, and confirmation, so too a filmic cognitivist writing formation manipulates these activities (of this rational agent) to generate dramatic pleasure.

Significantly, because cognitivism thinks of these processes in ahistoric terms, it is reasonable to expect that filmmaking will also manipulate these processes in relatively ahistoric terms. That is not to say that new or different ways to manipulate these processes may not be developed. Indeed, a significant strand of cognitivism is devoted to exploring and explaining different historical and socio-cultural ways in which filmmakers operate (see, for example, Bordwell 1985a; 1989a; 1997). But, fundamentally, although manipulations of these processes may vary, the processes themselves are understood, within a cognitivist context, as unvarying.

Poststructuralism, on the other hand, as Lacan's *après-coup* interpretation of Holbein's anamorphism demonstrates, is conceptualised in a much more historically contingent manner. Moreover, proponents of film studies' academic poststructuralism frequently position the paradigm's historical emergence within an existing historical and socio-cultural context. This context is the political protests in Paris in May 1968 (see, for example, Allen 1995, pp.7-8; Harvey 1978; Lapsley and Westlake 2006, p.1; Stam, Burgoyne and Flitterman-Lewis 1992, p.21). Post '68 film theory is positioned, within this discourse, as an intellectual response to the socio-cultural movement underpinning *les événements*. Poststructuralist film theory is understood as a praxis-driven continuation of the political upheavals of the

era. The link, then, between specific historical determinant and intellectual manifestation is already foregrounded within poststructuralist discourse.

As such, the emergence of an academic poststructuralist writing formation offers a clear example of the connections between specific underlying base and specific intellectual superstructure which this thesis requires in order to investigate the relationships between intellectual and filmmaking responses to the same underlying determinants. One half of the superstructural subject matter is therefore already foregrounded as a historically specific response to a particular socio-cultural period of history. This period begins, then, in1968.

The relationships between filmmaking practice and this socio-cultural period are less clear cut, however. As I have already discussed, aesthetic anamorphic intuitions about the limitations of Cartesian subjectivity in the Symbolic Order are at least as old as Holbein. Aesthetic practice can contain sublimated, unconscious manifestations of ideas which can only be expressed in precise verbal terms within later academic discourse. In terms of filmmaking from before the advent of academic poststructuralism, I call these unconscious elements proto-poststructuralist. They are *proto*-poststructuralist, as opposed to *pre*-poststructuralist, because although these unconscious elements precede the verbal articulation of academic poststructuralism, they contain aesthetic intuitions temporally pointing towards the later verbal articulation. That is, this form of filmmaking inevitably demonstrates the limitations of Cartesian subjectivity in the Symbolic Order. It contains elements of that which an academic poststructuralist writing

formation defines as the drama of vision (see sections 1.2 and 3.3). But, crucially, it does this before the verbal articulation of academic poststructuralism, and before the specific historical socio-cultural context which allowed academic poststructuralism to articulate this verbally had emerged. I define this filmmaking writing formation, then, as a filmic *proto*-poststructuralist writing formation, as opposed to a later form of filmmaking practice that unconsciously responds to the socio-cultural context which also determines academic poststructuralism, and which I call a filmic *post*-poststructuralist writing formation. These two filmic writing formations offer the possibility of investigating the ways in which academic theorising and filmmaking practice respond to the same socio-cultural determinants, because the former (a proto-poststructuralist writing formation) precedes the historical determinants which conditioned academic poststructuralism, whereas the latter (a post-poststructuralist writing formation) follows those historical determinants. It is then possible to ask the principal research question which concerns this thesis, and which was introduced in section 1.1: are the writing formations operating in film at a particular historical moment dependent on conditions within the base which correspond to writing formations in theoretical discourse from the same moment?

A given film text need not have only one filmic writing formation within it. Just as Holbein's *The Ambassadors* (1533) aesthetically inscribed both Cartesian subjectivity, and the intuition of the limitations of that subjectivity, so too films may aesthetically inscribe the manipulation of information (which concerns academic cognitivism), and the manipulation of vision (which concerns

academic poststructuralism). This will become clear in the thesis' case study (see chapter 6). But the different historical contexts of these writing formations, with filmic poststructuralist writing formations historically specific, and a filmic cognitivist writing formation ahistoric, will help to demonstrate the correlations between academic/verbal and filmmaking/aesthetic manifestations of the same socio-cultural determinants. Academic poststructuralism, and filmic proto-poststructuralist and post-poststructuralist writing formations, offer the historically specific conditions to analyse how academic discourse and filmmaking practice respond to the same socio-cultural determinants. Although academic cognitivism clearly has its own historic and socio-cultural specificity, it conceptualises the underlying dramatic intentions of filmmaking, and the underlying perceptions and cognitions of film spectating, as relatively universal and ahistoric. An analysis of the historically specific correlations between academic poststructuralism on the one hand, and proto- and post- poststructuralist filmic writing formations on the other, would expect to find that filmic cognitive writing formations operating in the same film texts would remain relatively uniform across the two otherwise diachronically distinct proto- and post-poststructuralist writing formations. The correlations between verbal academic poststructuralist claims *about* film, and unconscious aesthetic poststructuralist manipulations *within* film will thereby be clarified.

Before embarking on such an analysis, however, it is necessary to select appropriate film textual examples of the proto- and post- poststructuralist writing formations, and to account for the specific characteristics of these

various filmic writing formations. This latter task occupies the next two chapters. I turn to the former now.

2.3.3 Shakespearean adaptation and the diachronic analysis of filmic writing formations

The methodology outlined in the previous section requires a corpus of diachronic film texts for analysis. The historical context of these films facilitates the exploration of filmic writing formations from before, and from after, the advent of academic poststructuralism. There are a number of reasons why Shakespearean films offer a useful set of texts for such a task. These have been outlined in section 1.5, but now that the thesis' methodology has been set out, it is possible to discuss more specific ways in which Shakespearean films will be used to conduct my analysis.

I have already stated that investigating Shakespearean adaptations is important in relation to avoiding the links which academic discourses have often made between frequently discussed films/genres and particular theoretical developments. Thus, for example, Mulvey's influential critique of gendered voyeurism was derived from analyses of melodramas, and the work of Joseph von Sternberg in particular (Mulvey 1992); studies of cinematic abjection originated in analyses of the monstrous feminine in the horror genre (Creed 1993); investigations into the suppression of masculine specularisation have focused upon the western (Neale 1993); and the work of *auteurs* such as Raoul Walsh (Cook and Johnston 1988) and Douglas Sirk

(Willemen 1972) have been explored in relation to the presentation rather than effacement of ideological contradiction etc. These studies have all made valuable contributions to the development of theoretical discourse, but they also demonstrate that particular types of study are conducive to particular conclusions. Their contributions need not necessarily be rejected just because they were derived from certain aggregations of films and genres, but returning to those same texts does not allow for dispassionate analyses of their wider applicability. The eclectic nature of Shakespearean adaptations allows for a manageable investigation into the relationships between theoretical discourse and filmic writing formations without subscription to the frequently prescribed conclusions associated with specific directors and genres. The validity of any conclusions that I derive from an analysis of these adaptations will therefore not be undermined by the notion that the analysis of certain films facilitates certain conclusions, as it would if I were to examine the historical development of a particular genre or director.

Shakespearean adaptation also provides additional layers of ancillary non-film texts, which offer further insight into the conscious and unconscious motivations of filmmakers. Furthermore, Shakespearean adaptation also includes enhanced forms of cinematic anamorphosis. This supplements realism's inevitable poststructuralist *suture* from grammatical inconsistency (which reveals artifice) to grammatical consistency (which subsumes that revelation) with a *suture* from the adaptations' foregrounded authored nature (which reveals artifice) to techniques which subsume and contain that foregrounded authorship. Realist film inevitably (and unconsciously)

manipulates the poststructuralist drama of vision, while realist Shakespearean adaptation manipulates both this drama of vision and what I call the drama of authorship (see section 3.3). Furthermore, as section 3.4 discusses at length, academic discourses relating to Shakespearean adaptation frequently legitimate those elements of the films which subsume the revelation of authorial artifice by placing them within an existing Shakespearean context.[23] As such, exploring Shakespearean adaptation, in

[23] A very brief outline of the dominant trends in Shakespearean film criticism is useful here to contextualise the thesis' overall position in regard to the same subject matter. More detailed discussions about specific elements of Shakespearean film criticism are given throughout the thesis, where they apply directly to its metatheoretical subject matter. See footnote 16 in section 1.6 for a justification for this piecemeal approach to contextualising relevant academic literature.

The first attempts (for example, Davies 1988; Eckert 1972; Jorgens 1977) to consider film versions of Shakespeare plays were influenced by early theoretical justifications for the artistry of film (Arnheim 1958) and, more specifically, by Bluestone's (1957) model for conceiving the creative process involved in translating from (a conservative and canonical approach to drama as) literature to the screen. They sought to justify the films that they chose to discuss as relevant and valid adaptations which metamorphosed the perceived spirit of Shakespeare's texts into a new medium. These claims about the texts' perceived spirit were grounded in a normative and valorising approach to Shakespeare (see, for example, Bradley 2007 [1904]; Rossiter 1961; Tillyard 1998 [1943]).

This fidelity context has continued to dominate much of the field, despite the broader move within adaptation studies towards dialogism (see section 3.4). These fidelity studies have focused on accounting for what is included or elided (for example, Guneratne 2006; Tatspaugh 2000), and on how directors can exploit filmic techniques to explore specific elements of the perceived meaning within the playtexts (for example, Coursen 2005; Crowl 2003; Davies 1994; Hindle 2007; Rothwell 1999). Given the literary background of these writers it is perhaps natural that they should, when writing about film, utilise the element of film theory that most confirms their presuppositions; *auteur* theory, even if this theory makes assumptions about authorship that run against literary studies' by then well-established critique of the canonical author (see section 3.4 for a discussion about these debates within adaptation studies).The extent to which these writers apply atavistic elements of literary studies to film is demonstrated by Anthony R. Guneratne's statement that "the starting point of analysis of screen Shakespeare would logically be the *politique des auteurs*" (2006, p.41). Robert Hapgood (1994, 1997), Pamela Mason (2000),

relation to my investigation into filmic proto- and post- poststructuralist writing formations and academic poststructuralism, complicates matters, by increasing the anamorphic content of the films analysed, but also clarifies matters, by providing more evidence for how filmic proto- and post-poststructuralist writing formations manipulate anamorphic dramas.

The final reason why Shakespearean adaptation offers a useful corpus for my analysis is the way in which repeated adaptations of the same source texts demonstrate the interpretative nature of filmmaking. In part, this is an established element of adaptation studies. Dudley Andrew has written that "the explicit, foregrounded relation of a cinematic text to a well-constructed original text from which it derives and in some sense strives to reconstruct provides the analyst with a clear and useful 'laboratory' condition which

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Ace G. Pilkington (1994) and Mark Sokolyansky (2000) all link their accounts of successful transposition with the artfulness of particular directors. For Michael Hattaway the "director [...] inevitably displaces the author and become the auteur of the film" (2000, p.95).

It is symptomatic of the valorised state in which the Shakespearean texts' perceived spirit is held that writers who systematically deny the relevance of the *auteur*-ial approach or of the importance of filmmakers' close shadowing of the playtexts tend to draw similar conclusions to those against whom they argue; namely that the best Shakespeare films manage to maintain some specific spiritual quality from their source material. Normand Berlin (2002) and Andrew Murphy (2000), for example, argue that debates about the 'correct' use of the original texts are a misnomer. They claim that criticism of the failure to closely parallel the playtexts "does not mean that the [...] new work cannot tell us much about the original drama" (Berlin 2002, p.35), and that many broad adaptations are "perfectly well located within the broader Shakespeare tradition" (Murphy 2000, p.19).

should not be neglected" (1984a, pp.97-8).[24] The thesis' study of multiple, diachronic interpretations of the same source texts exploits these 'laboratory' conditions. More specifically, though, my methodology's focus on writing formations is a development of reception theory's concept of reading formations. A reading formation is "a set of intersecting discourses that productively activate a given body of texts and the relations between them in a specific way" (Bennett 1983, p.5). My concept of writing formations is similar to this, except that writing formations relate to the intersecting discourses that insert meaning *into* a text, rather than a reading formation's set of intersecting discourses which activate meaning *out of* an existing text. Multiple diachronic adaptations of the same canonical non-film source texts foreground the way in which filmmaking decisions are interpretative developments inserted *into* film texts, because they can be compared and contrasted with other examples of diachronic interpretation *within* film derived from the exact same canonical source texts. Filmmaking decisions, in all films, are inevitably examples of historically and socio-culturally specific ways of interpretative thinking, but they do not necessarily have clear diachronic contrasting forms of interpretative thinking against which they can be compared and contrasted. Multiple diachronic adaptations of canonical source texts offer these conditions.

[24] Andrew's focus, as is partly demonstrated in this quote, is on media comparison, or at least on what literary adaptation can reveal about the specific parameters of the medium of film. It demonstrates, nevertheless, that adaptations can be studied for the way that they clarify the questions which film theory asks.

The specific film texts which I use as a case study for this analysis are four adaptations of *Hamlet*, directed by Laurence Olivier (1948), Franco Zeffirelli (1990), Kenneth Branagh (1996) and Michael Almereyda (2000), supplemented with an examination of Orson Welles' *Macbeth* (1948). I leave the specific reasons why these films offer the best diachronic sample of filmic cognitivist, proto- and post- poststructuralist writing formations to the case study chapter, because some of those reasons relate to the specific characteristics of the writing formations which I outline in the next two chapters.[25] But the overriding rationale behind the specific reasons is the

[25] It is worth briefly addressing here, however, the industrial contexts of these adaptations, so as to avoid any suggestion that they do not offer relatively comparable texts which can facilitate my diachronic analysis. There are certainly some industrial aspects of the films which demonstrate divergence, notably in terms of the economic resources involved. There are, however, important commonalities which suggest that the films offer stable conditions for comparing and contrasting.

The first of these commonalities is studio approaches to the 'prestige' of their Shakespearean productions. From the earliest days of the medium, as Robert Hamilton Ball (1968) has argued, film adaptations of Shakespearean plays have been used to borrow an established stamp of high-culture canonicity into a perceived low-culture medium. At the same time, partly because of these class binaries, film studios have been wary of investing in potentially unpopular projects – as Robert F. Wilson Jr puts it, "Louis B. Mayer, for many years the legendary head of Metro-Goldwyn-Mayer Studios, is reported to have described Shakespeare films as 'box-office poison'" (Wilson 2000, p.7). In an attempt to navigate between these positions, studios have used a number of techniques to facilitate such prestigious but potentially unprofitable projects. The first of these is to use established stars as lead characters. Wilson claims that this process began with Mary Pickford and Douglas Fairbanks as the leads in *The Taming of the Shrew* (Sam Taylor 1929), a pairing which also demonstrated the vicarious prestige which could be accrued through such a project, as "[t]hese two royals were also willing to invest their own money to bring this theatrical classic to the screen" (Wilson 2000, p.8). Shortly after this adaptation a second technique was employed to ensure financial success, when in *A Midsummer Night's Dream* (William Dieterle and Max Reinhardt 1935), "Warner [Brothers Studios] hired as director renowned European theatre legend Max Reinhardt, who had staged a production of *Dream* at the Hollywood Bowl in 1934" (Wilson 2000, p.8). This technique extended the adaptation's vicarious prestige, and mitigated against financial losses both through the director's skill and

through developing a prior stage production which could ensure improved performances and cut down on expensive shooting time.

Each of the five adaptations in the case study subscribe to these conventions to a greater or lesser extent. The star system demonstrated by the Pickford/Fairbanks partnership was soon developed into a more appropriately hybrid model, in which casts were/are frequently composed of a mixture of Hollywood stars and those with a more 'classical' theatrical background (Jackson 2000, p.5). Of the five adaptations in the case study, Zeffirelli's and Branagh's films follow this model most closely, casting 'classical' Shakespeareans such as Paul Scofield, Ian Holm, Alan Bates (in Zeffirelli's film), John Gielgud, Derek Jacobi, Richard Attenborough, Brian Blessed, Richard Briers, Judi Dench and Don Warrington (in Branagh's film) alongside established Hollywood stars such as Mel Gibson, Glenn Close (in Zeffirelli's film), Charlton Heston, Robin Williams, Kate Winslet, Julie Christie, Jack Lemmon and Billy Crystal (in Branagh's film). This is because these two adaptations carried both the prestige credentials of the directors, who had already directed successful Shakespearean adaptations (*The Taming of the Shrew* (Zeffirelli 1967); *Romeo and Juliet* (Zeffirelli 1968); *Henry V* (Branagh 1989)), and the relatively large budgets made available to them following those earlier financial successes.

Olivier's adaptation eschews such Hollywood stars, other than Olivier himself, who was by 1948 well established in such a capacity. Like Zeffirelli and Branagh, he too had made a financially successful Shakespearean film prior to his *Hamlet* (*Henry V* 1944). Loncraine had neither the prestige of a prior Shakespearean adaptation, nor a very large budget. He did not use 'classical' Shakespearean actors, because his adaptation is set in contemporary America, but his modest budget did extend to recruiting popular American actors such as Ethan Hawke, Bill Murray, Kyle MacLachlan and Julia Stiles. *Macbeth* was Orson Welles' first Shakespearean film, although his directorial prestige had a somewhat ambiguous quality. He had directed critical and financial successes on the Shakespearean stage (the all black cast 'voodoo' *Macbeth* at Harlem's Lafayette Theatre in 1936, and the modern dress *Julius Caesar* at New York's Mercury Theatre in 1937), and directed one of cinema's masterpieces in *Citizen Kane* (1941), but his reputation following these successes was that of a wasting talent. Pamela Mason describes his position in relation to the film industry at the time as follows: "Like Coleridge's Ancient Mariner, Orson Welles is an isolated figure, driven by his unrelenting passion. […] The cinema industry with its priorities so firmly asserted by Hollywood's premium upon financial success has tended to regard him as something of a wild and unpredictable grey-beard loon" (Mason 2000, p.183). Given this 'unrelenting passion' Welles had little interest in attracting Hollywood stars to his *Macbeth*. However, the size of Welles' budget was not as small as is often supposed. Made in the same year as Olivier's *Hamlet*, Welles was given $700,000 (Wilson 2000, p.131) while Olivier had a budget of £475,000 (Rothwell 1999, p.57).

foregrounded, diachronic acts of interpretative filmmaking *within* these film texts which facilitate an analysis of how filmic writing formations from before and from after the advent of academic poststructuralism compare and contrast with one another. This case study, then, can discern whether the historically specific socio-cultural determinants which constituted academic poststructuralism also constituted an analogous form of filmmaking practice which could intuit a developing understanding of how subjectivity relates to the Symbolic Order and to the Real, and manipulate this into an increasingly anamorphic form of filmmaking. Such a filmic post-poststructuralist writing

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The reason why not all of Welles' budget made it into the final film is because he spent some of the money staging a theatrical production of what would become the film, in order both to improve the cast's performances, and to cut down on the more expensive shooting time on set (Rothwell 1999, p.74). This, again, marks some level of continuity with other films from the case study. Olivier's adaptation was also based on a successful theatrical run (Jackson 2000, p.5). It should not be supposed that deriving a film adaptation from an existing theatrical performance is purely a historically-specific phenomenon – although Zeffirelli's and Almereyda's films had no direct theatrical antecedent, Branagh's full-length *Hamlet* draws heavily on Adrian Noble's Royal Shakespeare Company production which also refused to cut any text, and in which Branagh played the lead (Crowl 2000, p.223).

As such, although each of the adaptations in the case study has some form of difference from the others, in terms of directorial prestige, the composition of the cast, the size of the budget, and whether or not the film was derived from a prior theatrical run, each of the adaptations shares some of these characteristics with other examples from the case study. There are as many commonalities as divergences between the case study films. Therefore, there are no clear distinctions between the case study films which might contaminate the laboratory conditions which have been set up to analyse the diachronic impact of socio-cultural determinants on filmic writing formations.

formation would be discernibly different from a filmic proto-poststructuralist writing formation which preceded the advent of academic poststructuralism.

2.4 Conclusion

This chapter has established the ongoing significance of a theoretical impasse at the crux of the ways in which film studies engages with ideology and the unconscious. It has discussed the reasons why existing studies have not been able to transcend the impasse. It then set out a working methodology to address this deadlock. Instead of attempting to either invalidate or synthesise with irreconcilable rival *a priori* suppositions, this methodology can investigate how theoretical claims *about* film are conditioned by socio-cultural contexts which also influence unconscious quasi-theoretical operations *within* film. This chapter has established that the clearest parameters for such an analysis can be found in the avowedly historically and socio-culturally situated paradigm of academic poststructuralism. Filmmaking from before, and from after, this historically specific mode of thinking about film can then be explored in order to analyse whether and how the socio-cultural contexts which conditioned the advent of academic poststructuralism also conditioned filmmaking from after that advent. Filmmaking from before that advent (a proto-poststructuralist writing formation) can be compared and contrasted with filmmaking from after that advent (a post-poststructuralist writing formation). The chapter then made the case that the best set of film texts for this analysis is Shakespearean adaptations, because such films provide an array of diachronic

interpretations of the same source texts which clarify the ways in which filmmaking operates within the contexts of multiple, historically specific writing formations.

The rest of the thesis is devoted to this analysis. The case study is a detailed exploration of the historical development of different writing formations. Before this diachronic analysis can be undertaken, however, it is necessary to theorise and construct the characteristics of these various writing formations. As has already been mentioned in chapter 1, and as 5.3 discusses in more detail, outlining a cognitivist writing formation is a relatively straightforward process because of academic cognitivism's perceived rational relationship between filmmaking encoding and spectatorial decoding. Constructing the characteristics of a filmic poststructuralist writing formation is more complex, however, partly because academic poststructuralism conceptualises the relationships between filmmaking and film viewing in unconscious terms, and partly because a poststructuralist account of foregrounded authorial enunciation within realist adaptation, which is the logical extension of the poststructuralist account of filmic enunciation, has not yet been made. The next two chapters focus on constructing such a writing formation; the first (chapter 3) in terms of its theoretical composition, and the discursive reasons why poststructuralist thinking on enunciation has not yet been applied to realist adaptation, and the second (chapter 4) in terms of constructing an extensive taxonomy of how a filmic poststructuralist writing formation can operate within realist adaptation.

CHAPTER THREE
A filmic poststructuralist writing formation in realist adaptation: Theory

3.1 Introduction

The last chapter established that the study of historically specific writing formations can help to trace the relationships between two superstructural manifestations of complex socio-cultural determinants; particular forms of filmmaking practice, and academic theorising about such filmmaking. Such a study can then address the hitherto irreconcilable impasse between academic poststructuralism and cognitivism. The thesis does this, in chapter 6, through a detailed diachronic case study which demonstrates the historical development of filmic writing formations, but before it is possible to undertake this task it is necessary to define, and give examples of, these filmic writing formations.

This chapter, and the next two, are devoted to this. Chapter 5 outlines the characteristics of a cognitivist writing formation, and chapter 4 outlines the characteristics of a poststructuralist writing formation. Chapter 4 does not break this latter writing formation down into proto- and post- poststructuralist writing formations, a task which is best theorised alongside the elaboration of the less historically contingent cognitivist writing formation in chapter 5. This

chapter explores a number of theoretical premises which are necessary constituents of my definition of a filmic poststructuralist writing formation.

Before it is possible to define a filmic poststructuralist writing formation, then, it is necessary to clearly elaborate how its constituent elements operate. That is, I consider how a realist filmmaker might (sometimes unconsciously) attempt to facilitate (sometimes unconscious) pleasure in spectators. In part, this means outlining relevant poststructuralist literature. But as sections 1.5 and 2.3.3 have already discussed, the best comparative set of film texts to facilitate an examination of writing formations' discursive development is multiple adaptations of the same (non-film) source texts. Adaptation thus clarifies the context for studying writing formations. It also, however, complicates matters because, as was introduced in section 2.3.3, realist film adaptation obfuscates authorial enunciation, and as such is a heightened example of how realist cinema inherently contains a host of traces that reveal filmmakers' partial transformative work and systematically attempts to conceal those traces. Extensive examples of this process are given throughout chapter 4. In order to demonstrate the relevance of these examples it is necessary for this chapter to discuss the theoretical principles upon which the idea of realist film's oscillating revelation and containment of its constructed nature is based, and from which I derive my definition of a filmic poststructuralist writing formation operating in realist adaptation, which is something that has not yet been articulated in film studies. These ideas can then be applied to a taxonomy of how a filmic poststructuralist writing formation operates in realist adaptation, in the following chapter.

3.2 Poststructuralism and enunciation: “Who is speaking?” (Lacan 1977a, p.321)

I have already set out (in sections 2.2.1 and 2.2.2) the broad context for academic poststructuralist approaches to film which will form the basis for my definition of a filmic poststructuralist writing formation operating in realist adaptation. In the historical development of academic poststructuralism in film studies, this broad context has focused on enunciation, that is, the extent to which various discourses foreground or conceal their partiality. This is particularly the case for film studies because of the medium’s apparent ‘real’-ness, but the theoretical background to enunciation in film is central to long-term developments in broader critical thinking going back at least to Marx (1970a). The way in which realist adaptation relates to enunciation is central to my definition of a filmic poststructuralist writing formation, and it is therefore necessary to first discuss, in some detail, enunciation’s intellectual history in order to clarify some contested, and potentially confusing, theoretical premises.

Marx theorised how discourses foreground or conceal their partiality within the context of the relationship between economic and political conditions, his base/superstructure thesis, as noted in section 1.3.This concept claimed that all forms of culture and social organisation (the superstructure) are dictated by material relations (the base). This provided a relatively crude model for conceiving how ideology operates on individuals and societies. However, his

contention that “[t]he mode of production of material life conditions the social, political and intellectual life process in general” (1970a, p.20-21) proved to be a far too rigid account of the unfolding histories of both superstructure and base, and this element of Marx’s writing was soon defined as pejoratively ‘vulgar’ (Lapsley and Westlake 2006, p.3).

The solution to this problematic, at least for proponents of structuralism/poststructuralism, was Althusser’s twofold revision of Marx’s economic determinism. In the first instance this meant that Althusser argued that the economic and the political each have their own determinants, which may interact, but have their own internal dynamism, so that there is a “relative autonomy of the superstructure with respect to the base” (1971, p.130). Secondly, and of specific importance in relation to subsequent thinking about enunciation, Althusser dealt with the problem of accounting for the hitherto unquantifiable reasons that allowed social hierarchies to build ideological mandates within this context. He did this by arguing that individuals consent to their positioning within the relatively autonomous interface of superstructure and base because ideology operates as “the imaginary relation of individuals to their real conditions of existence” (1971, p.153).

To an extent Althusser based this distinction between these imaginary relations and real conditions of existence on a proto-psychoanalytic aspect of Marx’s thought. In *The German ideology* (1970b [1846]) Marx explained his own earlier advocacy of Hegelian idealism as an example of ideology’s

power to conceal existing social elations behind a dominant intellectual mind-set. In replacing Hegel's conception of ideas as history's driving force with a conception of ideas reflecting material and social relations, Marx defined Hegelian idealism as ideological precisely because it concealed its own materialist history.

The concepts of false consciousness and commodity fetishism, which elaborate how the process of ideology functions, also impacted on Althusser's revision. False consciousness, in particular, is a much-contested concept,[26] but Friedrich Engels' statement that "[i]deology is a process accomplished by the so-called thinker consciously, it is true, but with a false consciousness. The real motives impelling him remain unknown to him, otherwise it would not be an ideological process at all" (Engels in Law 2010, p.104) would be influential upon Althusser's subsequent analyses of ideology as an unconscious process (Althusser 1971).

Commodity fetishism, the process whereby the specific material relations between people are concealed within the relative values of commodities, also influenced Althusser. Marx wrote that

> The existence of the things *quâ* commodities, and the value relation between the products of labour which stamps them as commodities, have absolutely no connection with their physical properties and with the material relations arriving therefrom. [...] In order, therefore, to find an analogy, we

[26] See, for example, Eagleton 1991 for a discussion about false consciousness' complex legacy.

> must have recourse to the mist-enveloped regions of the religious world. In that world the productions of the human brain appear as independent beings endowed with life, and entering into relation both with one another and the human race. So it is in the world of commodities with the product of men's hands. This I call the Fetishism which attaches itself to the products of labour.
>
> (Marx 2007 [1867], p.83)

This approach has clear affinities with subsequent psychoanalytic approaches to ideology. Žižek, for example, has related Marx's recourse to "the mist-enveloped regions of the religious world" with a Freudian reading of the unconscious. He compares the process of 'dreamwork', in which desire is repressed and concealed, with Marx's description of the pseudo-magical value that commodities derive from the repression and effacement of the material relations within society (Žižek 1994, pp.296-331).

Althusser developed the unconscious element of commodity fetishism and, employing Lacan's understanding of subjectivity (Lacan 1977a [1966]) (see section 1.2), argued that "[a]ll ideology hails or interpellates concrete individuals as subjects" (Althusser 1971, p.162). Interpellated subject positions, in which individuals consent to constructed, ideological roles that act to conceal "their real conditions of existence" (Althusser 1971, p.153), involve a process of misrecognition that is central to Lacanian thinking.

It is this element of Althusserian Marxism that impacted so heavily on structuralism/poststructuralism. Just as the fundamental question for therapeutic Lacanian psychoanalysis is "who is speaking?" (Lacan 1977a, p.321), so that the misrecognising subject might reconsider his or her

neurotic subject position, so too structuralist/poststructuralist Marxism could seek to elucidate and thereby dispel the ideological misrecognition of interpellation. When applied to the functioning of art and literature this focus on misrecognition helped clarify questions not only about how subjects are interpellated through culture, but also about how those who produce art conceal their manipulations of "the imaginary relation[s] of individuals to their real conditions of existence" (Althusser 1971, p.153). Art is the realm that imagines reality, staging ideology's misrecognition. That misrecognition is most powerful when the imagination of reality passes itself off as unconstructed reality. Althusser's Lacanian reworking of Marx allowed for a study of the concealed enunciation within this illusion.

3.3 Film, adaptation and enunciation: 'Who's there?' *Hamlet* (1.1.1)

From within this context Baudry defined realist film as a product which attempts to efface all traces of its own construction. For Baudry almost all forms of editing and story-telling constitute a reality-effect that conceals cinema's inherent transformative work. These processes are intrinsically ideological since they create the impression of a seamless flowing of events in subjects who are placed into a created, passive position which masquerades as a creative, transcendent position. Only by revealing the transformative work of the cinematic apparatus can a denunciation of ideology be achieved. The important question to ask about the relationships between film, enunciation and ideology is therefore, for Baudry,

> is the work made evident, does consumption of the product bring about a 'knowledge effect', or is the work concealed? […] In which case, concealment of the technical base will also bring about an inevitable ideological effect. Its inscription, its manifestation as such, on the other hand, would produce a knowledge effect, an actualisation of the work process, as denunciation of ideology.
>
> (Baudry 1985, pp.533-4)

In terms of how this relates to adaptation, authorship here need not be the kind of singular, authoritative (to exploit the term's etymology) source of origin as is understood by adaptation studies' mostly historically influential paradigm; fidelity criticism[27] (see 3.4). Film studies does have one tradition which attempts to place this kind of creative brilliance in the hands of a select number of *auteurs*. But the tradition within film studies that builds upon Emile Benveniste's account of authorship recognises that filmmaking is a collaborative process, and that cultural artefacts do not necessarily spring fully formed from the genius of any of those collaborators. Instead, this approach to authorship looks for the ways in which the enunciative traces of any construction are suppressed. Authorship is less about origins and intentions than about artifice and articulation.

Film studies, as a discipline, has not yet considered the potential impact of these ideas on adaptation. Film's transformative work is potentially thematised within adaptation because of the foregrounding of the constructed nature of films adapted from acknowledged authorial sources.

[27] Trends in adaptation studies are discussed in detail in section 3.4. Throughout most of the field's history fidelity criticism has dominated. This paradigm judges (usually negatively) an adaptation against the perceived merits of the valorised original.

The way in which the presentation or elision of authorship impacts upon film's ideology is somewhat prefigured by Christian Metz's use of Benveniste's distinction between *discours* (discourse), the act of telling, and *histoire* (story), narration from a hidden source, which approximates to the distinction between third-person and first-person speech. This understanding highlights the poststructuralist conception of realist cinema's seamless, ideological, un-authored narrative, since "traditional film is presented as story, and not as discourse. And yet it is discourse, [...] but the basic characteristic of this kind of discourse, and the very principle of its effectiveness as discourse, is precisely that it obliterates all traces of the enunciation, and masquerades as story" (Metz 1985, p.544).

However, applying Metz's distinction to adaptation suggests a different relationship to film's constructed nature. In adaptations of the work of canonized authors the narrative discourse's status as articulation is explicit. If a film text is foregrounded as an adaptation of a pre-known work then a significant element of its constructed-ness is therefore not obliterated. Narrative might therefore not seamlessly unfold, and *discours* might not masquerade as *histoire*, if the constructed nature of the adaptation's *discours* is foregrounded. As such, adaptation might reveal cinema's transformative work, fulfilling Baudry's argument that "its inscription, its manifestation as such [...] would produce a knowledge effect, an actualisation of the work process, as denunciation of ideology" (1985, p.534).

For Heath, though, the revelation of cinema's transformative work does not necessarily produce a knowledge effect. Instead, realist cinema always oscillates between illusionism and revelation. As I have already partly addressed (in sections 1.2 and 2.3.2), this concept originates in a particular approach to Renaissance perspectival painting. Just as Descartes conceptualised the objective world as a logical extension of the human subject, perspective's compositional unity constructs a transcendent illusion of both space and subjectivity with a singular point designated to "the imaginary subject whose place we propose to fill, a place we are nominated to assume" (Nichols 1981, p.53). For Bill Nichols the Renaissance perspectival system should be thought of "in terms of the constitution of the self-as-subject" (1981, p.53) because the vision and the viewer are constructed dialectically: "The painting stands in for the world it represents as we stand in for the singular but imaginary point of origin; we recognize the identification marks of the world re-presented while this very identification marks our position, our capture and appropriation" (1981, p.53).

However, this vision is never complete. Any mimetic attempt to replicate the objective world exists within Lacan's Symbolic Order, which is a realm of misrecognition in which the subject futilely attempts to reconcile the individual with illusory forms of subjectivity. Perspectival painting demonstrates the limitations inherent in the Symbolic Order by demonstrating that the centrality of the viewing subject is entirely contingent on adopting a particular designated position. As Ten Doesschate puts it, "perfectly deceptive illusion can be obtained only on *two conditions*: (a) the

spectator shall only use one eye, (b) this eye has to be placed in the central point of perspective" (in Heath 1981, p.28, Heath's emphasis). This limitation, both in terms of the specific aesthetic composition of perspectival painting, and in terms of the limitations of the subject in the Symbolic Order, can be reflexively recognised and exploited via anamorphosis. For Heath anamorphosis is "the recognition and exploitation of the possibilities of this distortion" (1981, p.28). As I have already discussed, Heath and Lacan use the example of Hans Holbein the Younger's *The Ambassadors* (1533) (Fig.3.1), and more specifically its oblique skull, to demonstrate perspective painting's limitations in terms of delivering a single "place we propose to fill, a place we are nominated to assume" (Nichols 1981, p.53), as the skull only comes into the kind of focus consistent with perspective painting if it is observed from a different, non-centralised position.

Fig.3.1

Cinema, because of its movement and its interchange of images, is like an overly anamorphic perspectival painting whose transcendent subjective point of origin is constantly in flux. The ideological power of Renaissance painting's fixed subject position is therefore always under threat. Establishing shots, for example, by revealing unattributed viewpoints that do not seem to belong to anyone threaten to reveal the cinematic frame and its constructed nature, throwing the viewing subject out of his or her transcendent position. The techniques of continuity editing resolve this grammatical threat to seamlessness, though, by cutting to shots which attribute the previous viewpoint to narrative and character elements within the film's diegesis (Heath 1985, p.514).

Heath demonstrated his argument by analysing the opening scenes of Steven Spielberg's *Jaws* (1975), which opens with an underwater shot that will subsequently be attributed to the eponymous shark's point-of-view (Fig.3.2), and cuts to a night-time beach party (Fig.3.3) with dramatic changes in colour, from blue-greens to orange-yellows, in music, from the famous ominous theme to diegetic harmonica, and in rhythm, from the shark's forward point-of-view thrust to a smooth track across the group (Figs.3.3-3.7). The continuity editing techniques of eyeline match and shot/reverse shot (Figs.3.7 and 3.8) further establish the narrative space and inscribe the audience's position into that space. Shortly after a girl swims into the sea, the forward thrusting, desaturated non-human point-of-view shot (Fig.3.9) is used to signify an imminent attack (Heath 1985, pp.512-3).

Fig.3.2

Fig.3.3

Fig.3.4

Fig.3.5

Fig.3.6

Fig.3.7

Fig.3.8

Fig.3.9

This interchange of shots, for Heath, represents cinema's inherent dialectic between vision's claim to transcendental truth and the inevitable discontinuities and disruptions intrinsic to the camera's mobility. The coherence of cinematic grammar in the scene on the beach, summoning up a comfortable, believable narrative space, and positioning the spectator within it, is an attempt to reconstruct the truth of vision within a medium in

which grammatical coherence is always dialectically juxtaposed with alienating incoherence (Heath 1985, p.513). Cinema therefore always has the potential to reveal its constructed nature and demonstrate the subject's passivity, but overcomes this threat to ideology through continuity editing, a stitching over, or *suture*, of the potential cut in the subject's perceived creative mastery of what appears to seamlessly unfold before him or her.

In foregrounded adaptations certain filmmaking techniques may operate, in a similar manner to how continuity editing *sutures* over the inherent threat of cinematic mobility, as ways to contain the subversive potential of presenting authorial enunciation. A detailed taxonomy of these techniques follows in chapter 4. It may be, though, that containing this subversive potential might not simply be a suppression of the threat to ideology, but also a heightened example of how cinema masochistically exploits grammatical threats, such as the momentarily unattributed viewpoints of establishing shots, to ensure ideological closure through the creation of pleasure. For Heath, this grammatical inconsistency within realist cinema's otherwise unproblematic *histoire*-like continuity is an important element both of how subjects derive pleasure from films, and of how ideology successfully operates. Heath contends that Baudry's explanation of how the cinematic apparatus ideologically positions subjects is insufficient because it does not explain the *pleasure* of being so positioned. He argues that cinema's grammatical inconsistencies are an almost paradoxical element of how

> a film is not reducible to its 'ideology' but is also the working over of that ideology in cinema, with the industry dependent on the pleasure of the operation. [...] Film is the constant process of a phasing-in of vision, the pleasure of that process – movement and fixity and movement again, from fragment […] to totality (the jubilation of the final image).
>
> (Heath 1985, p.514)

Subjects are positioned ideologically through their unconscious enjoyment of the threat to realist grammar, the temporary revelation that they are merely passive subjects, and its subsequent, cathartic resolution.

Michele Aaron relates this process to Freud's *fort/da* game, in which the infant masochistically ritualizes separation from the mother by allegorically re-playing the scenario through repeatedly casting away a bobbin with the cry of 'gone' (*fort*) and winding it back up, 'here' (*da*). Freud interpreted this game as a metaphor for the child's separation from its mother. The child could not really dictate when it had access to her, and so created a ritual in which this access could be allegorized. It thereby claims limited and illusionistic agency over that which is beyond genuine control, moving from being passively abandoned to actively abandoning (Freud 1955, pp.14-17). Crucially, for Aaron, "[w]hat Freud suggests is that the pleasure of recovery is not only experienced through the pain of loss, but is actually increased by it" (2007, p.54), so that the unpleasure of non-access to the mother, and the pleasure of access, were both equally enjoyable at the allegorical level. The temporary unpleasure of the former is worth the cathartic resolution of the latter. In realist cinema, the deferred pleasure of the spectator misrecognising him/herself as an individually-*constituted* transcendent

illusionistic “self-as-subject” (Nichols 1981, p.53, my emphasis) through grammatical consistency is therefore worth the prior revelation of the passive process of the “*constitution* of the self-as-subject” (1981, p.53, my emphasis) apparent in moments of grammatical inconsistency. The momentary revelation of cinema’s reality-effect and its ideological and pleasure-inducing subsequent disavowal is, for Heath and Aaron, inherent to all realist cinema. It is my contention, extending this premise, that the revelation and cathartic resolution of the grammatical disruption inherent in presenting and translating foregrounded authorial enunciation in realist adaptation not only functions as another enunciative trace similar to the traces left by the director through continuity editing, but also further thematises the *suture*.

The foregrounded canonical author can be thought of as an anamorphic trace similar to those demonstrating the incomplete nature of vision. The example of reflexive perspectival painting suggests the similarities – just as Holbein painted a symbol of anamorphic vision, so too Diego Velázquez’s *Las Meninas* (1656) (Fig.3.10) reveals an anamorphic symbol of the artist. For Michel Foucault this “picture in which the painter is in turn looking out at us” invokes a

> slender line of reciprocal visibility [which] embraces a whole complex network of uncertainties, exchanges, and feints. […] Though greeted by that gaze, we are also dismissed by it, replaced by that which was always there before we were: […] No gaze is stable, or rather, in the neutral furrow of the gaze piercing at a right angle through the canvas, subject and object, the spectator and the model, reverse their roles to infinity.
>
> (Foucault 1974 [1966], pp.4-5)

Perspectival painting's traditional "singular but imaginary point of origin" (Nichols 1981, p.53) is inverted into the content of that on which the painting's artist is working. Perspectival painting's traditional "imaginary subject whose place we propose to fill, a place we are nominated to assume" (p.53) is revealed to be an illusion: "at the vanishing point is the mirror image of [Velázquez's] subject, The King and Queen of Spain, occupying the place of origin yet being represented in the painting. This construction seems to exclude or bar the viewer from his place at the same time as it displays that place" (Foucault 1974, p.52). In so doing, like *The Ambassador*'s (1533) anamorphic skull, or *Jaws*' alienating shark point-of-view, *Las Meninas* (1656) reveals the perspectival system's illusionistic "constitution of the self-as-subject" (Nichols 1981, p.53). But instead of focusing on how this constitution is contingent upon perspectival relations alone, *Las Meninas* (1656) combines the revelation of the perspectival illusion with the explicit revelation of the work's construction at the hands of the artist, or, if one shifts the example to film and to adaptation, at the hands of the author.

Fig.3.10

Realist filmic adaptations of foregrounded canonical non-film texts operate in a similar manner, inscribing the foregrounded artist/author into realist cinema's suturing ostensibly un-authored perspectival system. If film is the constant flux between an alienating mobility which decentres and threatens, but then continuously reactivates, perspectival painting's "singular but imaginary point of origin" (Nichols 1981, p.53), then I claim that adaptation's foregrounded author is a further allegorical layer (temporarily) demonstrating that those origins lie not with the self-as-subject, but with another who in fact constructs the subject's passive illusion of agency.

The temporal and temporary aspect of this foregrounding is central to the suturing of the anamorphic author into the grammatical logic of realist cinema's seamless perspectival illusion. Lacan makes a distinction between the eye and what he calls the gaze, a margin which stresses both the eye's geometral optics and the gaze's disruptive sense that the viewing subject can also be someone else's viewed object. Thus, *The Ambassadors* (1533) both subscribes to the logic of perspectival painting, and also demonstrates, via its anamorphic skull, the futility of that logic and of the transcendent subject position it proposes that the viewer fills. Something similar can be said of *Las Meninas* (1656) – it exists within the broad conventions of perspectival painting, but problematizes the system's subjective focal point by presenting it as the locus of the artist's, rather than the viewer's, vision. I claim that realist adaptation, likewise, exists within the broad conventions of realist perspectival cinema. It contains the same masochistic oscillation between the Lacanian eye's perspectival unity and the Lacanian gaze's "sensitive spot, a lesion, a locus of pain" (1992, p.140). And, like *Las Meninas* (1656), realist adaptation combines perspectival anamorphosis with authorial anamorphosis. Not only is the revelation of film's perspectival illusion sutured into the conventionalised logic of realist grammatical consistency, but the performative foregrounding of adaptation's constructed origins is also manipulated for an ideological masochistic effect, and subsumed within realist film's grammatical logic.

This is partly an inherent element of the realist cinematic medium's geometry, which facilitates Benveniste's/Metz's concealed *histoire*, with a hierarchy of discourses that treats different forms of enunciation, even if they have the same foregrounded authorial origins, in diverse ways. Realist adaptation generally includes different and differentiated forms of enunciation, most notably in terms of character dialogue and narrative events. Various forms of literature and drama might arrange these discourses in different ways, but realist cinema organises them within the context of Colin MacCabe's claim that "the narrative discourse simply allows reality to appear and denies its own status as articulation. […] The camera tells us what happens – it tells the truth against which we can measure the [other] discourses" (1985, pp.36-7).

Proponents of dialogism, adaptation studies' principal contemporary paradigm,[28] might characterise this account as an example of the second of twelve pre-dialogic fallacies identified by Thomas Leitch; "[d]ifferences between literary and cinematic texts are rooted in essential properties of their respective media" (2003, p.150). This criticism is valuable if it challenges the notion of a singular and authorially prescribed translation from word to image. But the analysis of adaptation's different media need not only focus on fidelity's humanistic "expressive possibilities of shifting relations between words and images" (Jorgens 1977, p.17). It can also explore media translations' ideological consequences. Analysing these translations is not,

[28] See the following section, 3.4, for a discussion about dialogism and its relationship with my argument.

then, an inevitable fallacy which valorises canonicity. The dialogic characterisation of the analysis as inevitably such is problematic in the way it elides realist adaptation's masochistic manipulation of foregrounded authorship.

The specific significance, in relation to adaptation, of thematising these ideological issues relates to competing ideas about self-reflexivity and metadrama. Shakespearean cinema's self-reflexivity, praised by many critics as the medium's principle way to manipulate and explore the plays' pluralistic themes and overcome realist film's monolithic interpretations (for example, Brown 2004; Buchanan 2005; Rasmus 2001; Rothwell 1994), can actually participate in film's ideological *suture*. For Heath, cinematic metadrama is an inherent element of how the ritual of *suture* produces pleasure in subjects because "the drama of vision becomes a constant reflexive fascination *in* films" (1985, p.514). Heath perceives *Jaws*, in this context, as a metadramatic "play on the unseen and the unforeseeable, the hidden shark and the moments of violent irruption" (1985, p.514), and conceives the relationship between the masochistic continuity editing process and narrative in terms of "the pleasure of that process – movement and fixity and movement again, from fragment (actually thematized in *Jaws* as dismemberment) to totality (the jubilation of the final image)" (1985, p.514). Just as audiences unconsciously thrill to the momentary disruption of cinematic coherence, so too filmmakers unconsciously inscribe this disruption into narrative form. In the same way as with the *fort/da* game, the deferred pleasure of regaining an imagined mastery is so worth the prior

temporary recognition of passivity that realist cinema cannot help but inscribe such pleasures into its narratives.

I understand adaptation's masochistic presentation and subsequent disavowal of enunciation, within Heath's terms, as "a constant reflexive fascination *in* films" (1985, p.514), with "the industry dependent on the pleasure of the operation" (1985, p.514). And, since I define this presentation and containment of authorial enunciation as an enunciative trace analogous to continuity editing, it should be no surprise that just as "the drama of vision becomes a constant reflexive fascination *in* films" (Heath 1985, p.514), so too does the masochistic drama of authorship. Shakespearean self-reflexivity, far from being the key to transcending realist cinema's perceived fixing of the plays' inherent pluralism, is merely another level of narrativising this conservative *suture*.

3.4 Discursive containment – *Auteur*-ism, canonicity and the 'dead'/hidden author: "Who is speaking thus?" (Barthes 1995, p.125) [29]

Before outlining a taxonomy of how Shakespearean adaptation negotiates and thematises these premises, and thereby operates within the contexts of a filmic poststructuralist writing formation, it is necessary to outline the two principle reasons why existing adaptation studies do not locate authorial enunciation within the ideological context in which poststructuralist film

[29] Some elements of this section have been submitted for inclusion in the upcoming *Routledge companion to adaptation*, which is scheduled for publication in 2017.

theory conceives cinematic enunciation in the way that I have just outlined. This is important not only in terms of understanding the theoretical foundations of existing studies, but also in terms of establishing how such studies complete the suturing hermeneutic inherent in the presentation and cathartic resolution of translating foregrounded authorial enunciation in adaptations. These academic interpretations which, like realist adaptations themselves, foreground authorial enunciation and simultaneously disavow the transgressive potential of this foregrounding, can be seen as part of an intellectual regime that completes adaptation's conservative masochism. The reasons why existing studies have not discussed the masochistic aspect of foregrounded authorial enunciation (which is central to this thesis' analysis of how academic paradigms relate to filmic writing formations) are located within the discursive histories of film studies, literary studies and adaptation studies, and in the ideological and pleasure-inducing nature of this masochism.

Firstly, the specific history of film studies has led primarily to a focus on the constructive impact of *auteurs*/directors rather than authors/script-writers, and on filmmakers' visual, rather than verbal transformative manipulations. As early as the second decade of the twentieth century screenplay-writers were making the case that they should be considered film's primary creative source (Eisner 1969, p.39), but the impact of the *politique des auteurs* from the 1950s onwards firmly established the director as the focus of critical and theoretical attention.

As a consequence, studies of adaptation have not been able to locate authorial enunciation within the ideological context in which poststructuralist film theory conceives cinematic enunciation. Similarly, the impact of the *politique des auteurs*, and its concomitant rejection of the creative impact of screenplay-writers and source texts, has led film theory to conceive of enunciation solely in relation to continuity editing and the manipulation of *mise-en-scène* at the expense of other enunciative traces; as an *auteur*-ial rather than an authorial imprint.

Secondly, and perhaps more significantly, adaptation studies' discursive history has prevented the kind of understanding of authorship as enunciation outlined above (in section 3.3). It is only quite recently that adaptation studies has moved beyond fidelity criticism, a paradigm which focused on how an adaptation might translate the perceived 'spirit' of an original text. Such an approach almost entirely elided an examination of ideology. But the subsequent development of dialogism, the paradigm which has to a large extent displaced fidelity criticism, continues to elide the canonical author as a form of enunciation and, indeed, paradoxically contributes towards realist film's ideological obfuscation of its authored construction. Dialogism draws on Mikhail Bakhtin's (1981 [1975]) intertextual claim that all works of literature are constantly informed by and informing other works of art, and that, therefore, all films are in a continual dialogue with art and culture, and adaptations are just more acute examples of this phenomenon (Stam 2005a). Certain specific elements of dialogism's historical development are important because of the way that they demonstrate how its particular

conception of authorship closes off the kind of ideological approach which facilitates this thesis' analysis of the how changing socio-cultural determinants influence both academic discourses and filmmaking practice.

Firstly, the dialogic critique of fidelity traces the bias against adaptation back to the early advocates of film as the seventh art who attempted to distance the new muse from any dependence on prior literary models (Cartmell and Whelehan 2010, p.2). James Naremore extends the historic bias to a prevailing Kantian approach to aesthetics, in which "both the making and the appreciation of art were conceived as specialized, autonomous, and transcendent activities having chiefly to do with media-specific form" (2000, p.2). Subsequent dialogic analyses would elide the specific semiotic features of various adapted and adapting media in order to avoid the pitfalls of a Kantian aesthetics that might downplay textual hybridity.

A Kantian methodology might also fall into the second element of dialogism's critique, namely the valorisation of the text within one ('original') medium at the expense of another. Naremore linked the propensity of the fidelity analyst to think along these lines with the hierarchical cultural tradition exemplified in Matthew Arnold's *Culture and anarchy* (1869), which valued high over mass culture, and tradition over innovation. Instead, the dialogic critic recognises that all texts are hybrid reworkings of other texts (Leitch 2005, p.239). This means that Arnoldian claims to moral, political or aesthetic hierarchies are open to question. Indeed, the context behind these dialogic claims reflects a broader academic turn towards thinking of texts as appropriate sites for

widespread cultural emancipation. Appropriately, given adaptation studies' interdisciplinary nature, this turn came from within two different disciplines. And appropriately, given this dialogic context, these disciplinary turns were mutually constitutive.

From a broad cultural studies milieu, Arnold's binary of high and low culture, which had been transmuted into a binary of high art and mass culture by the Frankfurt School, was, by the 1980s, being replaced with an investigation of how agency might operate within these constraints. John Fiske could therefore argue that "[t]he creativity of popular culture lies not in the production of commodities so much as in the productive use of industrial commodities. […] The culture of everyday life lies in the creative, discriminating use of the resources that capitalism provides" (1989, pp.27-8). Fiske's distinction between production and productive use of commodities is not dissimilar to the dialogic focus on adaptation's productive uses of source texts. Even if culture consists largely of an attempted ideological imposition from above, the product or text does not necessarily impose either Arnold's patronisation or the hegemony identified by the Frankfurt School. Just as Fiske thought that capitalism's false choice between Levi and Wrangler jeans could be transcended by a personalising customisation of those jeans, so too dialogism thinks that canonical culture's false choice between, for example, Shakespeare and Dickens can be transcended by adaptation's dialogic customisation of those texts.

This optimistic interpretation of a text's emancipatory potential also reflects the broad methodological transformation in film studies that preceded the rise of dialogism. Various strands of semiotic, psychoanalytic, structuralist and poststructuralist thought dominated film theory in the 1970s. Although David Bordwell's characterisation of these methodologies as "subject-position theory" is reductive (see section 2.2.3), it serves as a useful categorisation here because it emphasises the understanding that "cinema constructs subject positions as defined by ideology" (1996, p.8). Subject-position theory was concerned less with the vagaries and subtleties of texts, and more with the unconscious interactions between text, cinematic apparatus and subject-spectator. Both text and apparatus were conceived as acting to deceive and constitute the subject-spectator. Only politically engaged theory and theoretically informed avant-garde filmmaking could expose the deception of realist cinema.

As I have discussed in sections 1.3 and 2.3.2, academic theory develops in relation to underlying historical socio-political contexts. The primacy of subject-position theory was displaced by the shifting of these contexts. Neo-liberalism's triumph following the fall of the Berlin Wall (see Geal 2015) facilitated a re-envisioning of the potential emancipatory interactions between texts and subject-spectators. Theory was no longer understood as the radical solution to the inevitably ideological text. This reorientation called for an understanding of the subversive potential of both texts and audiences. The turn, therefore, was away from textual deception and towards textual pluralism, Robert Lapsley and Michael Westlake, for example, arguing that

"[i]n a climate where the notion of an elite vanguard group of intellectuals seeking mastery came to be seen as impossible and undesirable, Theory's authority could only decline. What was needed was not direction from and legislation by an elite supposedly in the know, *but radical democracy in which every voice could be heard in difference*" (2006, p.xii, my emphasis).

Dialogism's multiplicity of voices therefore stems from a wider epistemological turn towards pluralism. Just as, in terms of text/spectator relationships, film theorists started looking at pluralistic rather than monolithic audiences (see, for example, Stacey 1994; Staiger 1992), adaptation studies facilitated the desire to look at pluralistic rather than monolithic texts. In a similar manner to how the study of the spectator-subject turned to the diversity of multiple and conflicting forms of audience reception, so too the study of the text-object turned to the diversity of multiple and conflicting forms of textual hybridity. This helps to explain both dialogism's historical emergence and its subsequent successes. Due to the long dominance of the Arnoldian and Kantian approaches to adaptation, by the time that adaptation studies characterised these methodologies as being "constitutive of a series of binary oppositions that poststructuralist theory has taught us to deconstruct" (Naremore 2000, p.2), it did not adopt the approaches of poststructuralism (read subject-position theory) *tout court* because they had already been discredited within the then more theoretically current disciplines of film studies and cultural theory. Instead, adaptation studies both engaged with and foregrounded the era's shift from theory as radical to the uses of texts as radical. If it was no longer possible to be optimistic about the

interventions of the radical vanguard critic, then it was important to instead be optimistic about the possibilities of more widespread textual and interpretative radicalism.

Dialogic critics could then think of texts as replacing the radical function that theory had until then claimed only for itself. Stam argues, therefore, that "[w]e can still speak of successful or unsuccessful adaptations, but this time oriented not by inchoate notions of 'fidelity' but rather by attention to […] 'readings' and 'critiques' and 'interpretations' and 'rewritings'" (2005a, p.46). Replacing the obsolete vanguard critic, "[a]daptations, then, can take an activist stance toward their source[s]" (Stam 2000a, p.64). Indeed, proponents of dialogism approach theory and text in a strikingly similar pluralistic emancipatory manner. Stam calls his simultaneous deployment of "literary theory, media theory, and (multi)cultural studies […] a kind of methodological cubism" (2005b, p.15) and likewise notes that "cinema can literally include painting, poetry, and music or it can metaphorically evoke them by imitating their procedures; it can show a Picasso painting, or emulate cubist techniques" (2005a, p.24). For Stam, the same pluralist, modernist, emancipatory art movement, cubism, is applicable to both adaptation and adaptation studies, since it works both as a metaphor for methodological eclecticism, and as a potential visual style in film. Moreover, Stam also links this back to the broader turn which I have identified as facilitating the shift from radical criticism to radical texts, writing in the introduction to a film theory reader from the early period of adaptation studies' dialogic era, "*Film and Theory* offers a kind of cubist collage of

theoretical grids" (2000b, p.xv). Adaptation studies could thereby go, in a short period of time, from "being stuck in the backwaters of the academy" (Leitch 2008, p.63) to its rightful place "at the very center of intertextual – that is, of textual – studies (2008, p.168).

This historical context, in which I argue that dialogism's optimistic account of intertextual radicalism is at least partly the product of the decline of a prior account of how textual hegemony might be transcended by the radical critic, suggests both that adapted texts might be less subversive than proponents of dialogism claim, and that the solution to this lies in a return to some kind of vanguard criticism. Dialogism's optimism is partly derived, as already indicated, from broad theoretical trends. But it is also based on a particular inherent element of adaptation studies which is grounded in its response to, and critique of, fidelity analysis. The fidelity critic measures the adaptation against the 'original', which entails an understanding of the perceived meaning, spirit and authorial intentions of that 'original'. In constructing its account of intertextual adaptation, proponents of dialogism displace the centrality and knowability of those 'original' authorial intentions. The theoretical background to this displacement is diverse – Stam attributes the Death of the Author not just to Barthes, but also to Julia Kristeva, Bakhtin, Gérard Genette, Derrida, Lacan and Foucault (2005a, pp.8-9). Indeed, the influence of these diverse approaches to authorship is appropriately dialogic – Pelagia Goulimari, in an apposite example of how "writing is the destruction of every […] point of origin" (Barthes 1995 [1967], p.125), claims that "Barthes' famous critique of the author in 'The Death of the Author' […]

involves a rewriting of Bakhtinian heteroglossia" (Goulimari 2015, p.162). But it is worthwhile focusing on Barthes, for a moment, because the example he used to discuss the author's 'death', Honoré de Balzac's *Sarrasine*, was also analysed by Emile Benveniste in a work that was foundational for subject-position theory, and which problematizes dialogism's optimistic account of the absent author.

Barthes' and Benveniste's conceptions of authorship are almost entirely diametrically opposed. For Barthes, erroneous accounts of the author's impact on textual interpretation should be countered. Benveniste attempts instead to theorise the author's articulative status. Both ask of *Sarrasine* the same question, "Who is speaking thus?" (Barthes 1995, p.125). Their answers, or perhaps more accurately lack of answers, could not be more different, however. For Barthes the question is unanswerable "for the good reason that writing is the destruction of every voice, of every point of origin. Writing is that neutral, composite, oblique space where our subject slips away, the negative where all identity is lost" (1995, p.125). For Benveniste the question is unanswerable because "there is no longer even a narrator. […] No one speaks here; events seem to tell themselves" (1970, p.241). The author is absent for both, but Barthes wants to reveal this absence to open up the text's hermeneutic possibilities, whereas Benveniste claims that this absence is the concealing of partiality and constructivity. Barthes' absent author is ideological because interpretative attempts are constantly made to uncover him or her, and in so doing define the actually indefinable authorial voice. Benveniste's absent author, however, is ideological precisely because

(s)he is hidden and concealing his or her voice, disavowing the partiality that Barthes accuses the reader/viewer/interpreter of constructing. Barthes' author is 'dead', Benveniste's is hiding. This distinction is central to this thesis' revision of adaptation studies which is necessary to facilitate the analysis of how diachronic socio-cultural contexts influence both academic theorising and filmmaking practice. It is necessary to utilise Benveniste's understanding of the hidden author in order to construct an account of how historically developing socio-cultural contexts influence realist adaptation's additional layer of anamorphic enunciation.

Dialogic critiques of fidelity more frequently refer to Bakhtin than Barthes, partly to re-chronologise Goulimari's assertion about Barthes' rewriting, but more specifically because Bakhtin's intertextuality offers the more optimistic account of textual hybridity, whereas Barthes' distinction between 'readerly' and 'writerly' texts is more reminiscent of subject-position theory's distinction between realism and the avant-garde, and of criticism's vanguard role in articulating and exploring the distinction. Nevertheless, Bakhtin's claim that 'all utterances are heteroglot in that they are functions of a matrix of forces practically impossible to recoup, and therefore impossible to resolve' (1981, p.428) leads proponents of dialogism to conceive of authorship in a similar manner to Barthes. Stam, for example, claims that "Bakhtin's notion of author and character as multi-discursive and resistant to unification" means that "if authors are fissured, fragmented, multi-discursive, hardly 'present' even to themselves, the analyst may inquire, how can an adaptation communicate the 'spirit' or 'self-presence' of authorial intention?" (2005a, p.9).

If proponents of dialogic adaptation studies wish to optimistically celebrate the author's 'death', a poststructuralist should instead be pessimistically wary of his or her hiding. But because adaptation studies only moved beyond fidelity criticism after subject-position theory's apparent deposition, and because Barthes' 'dead' author offers the clearer approach to the relationships between 'original' and 'copy', a Benvenistene approach to both adaptation and adaptation studies, rather than film studies more broadly, has not hitherto been adequately articulated. This gap in the literature is addressed in detail in the next chapter, in the form of an extensive taxonomy of how Shakespearean adaptation obfuscates anamorphic authorial enunciation. Without this taxonomy it is not possible to analyse the diachronic development of anamorphic authorial enunciation in filmic writing formations.

The more specific limitations of a Bakhtinian analysis, in relation to adaptation's enunciative registers, are discussed in section 4.3.1. But a Barthesian analysis is more conducive to elucidating how contemporary adaptation studies' dis/mis-placed author contributes towards adaptation's conservative ontology, partly because of the striking differences between Barthesian and Benvenistene authorship,[30] and partly because these

[30] Jonathan Culler, for example, discussing competing definitions of *discours, histoire* and *récit,* argues that "Barthes has very nearly reversed the categories while claiming to follow Benveniste's example" (2002, p.233). Culler's contention demonstrates the complexity and potential contradiction within this element of discourse. It does not explain, though, why these competing ideas enter into specific elements of discourse without adequate contextualization.

differences most clearly facilitate the visual to verbal as opposed to verbal to verbal translations that will be my subsequent focus (see section 4.2). Chapter 4 will go into some detail about the cinematic techniques that facilitate these translations, but an example of the relationship between some of these techniques and the concomitant Barthesian academic disavowal of the ideological operations of such techniques is provided by Catherine Belsey's influential critique (1998) of Joseph L. Mankiewicz's *Julius Caesar* (1953). Belsey locates the film's ideological context firmly within the history of the playtext's interpretation, arguing that "any reading of a Shakespeare play which offers to define the play's single meaning is partial in both senses of the word" (1998, p.61). The "play-in-performance necessarily interprets the text" so that the "history of Shakespearean production is thus in an obvious sense the history of the interpretation of Shakespeare, and this clearly does not exist in isolation from the history of ideas" (1998, p.61). She contrasts the interrogative, plural nature of the Renaissance stage with the subsequent development of the proscenium arch and with "film [which] is the final realisation of the project of perspective staging. Depth of field, the vanishing point holding and closing off the spectator's gaze, offers the possibility of an illusion of balance between the world of the audience and the fictional world offered as a replica of it" (1998, p.66).

The example that Belsey provides to support her argument is revealing both in terms of how adaptations might negotiate the potentially subversive nature of Shakespearean enunciation, and of how Barthesian academic criticism

might also work to contain that subversion. Discussing Antony's (Marlon Brando) funeral oration, Belsey writes that the

> film's triumph [...] is the certainty with which it clarifies an area left uncertain in the text. Antony pauses in his address to the Romans, overcome with emotion: 'Bear with me/My heart is in the coffin there with Caesar. ...' (III.ii.105-6). As he turns away, the camera swings round to show his calculating expression. The citizens, wrought to hysteria by his rhetoric, are seen as gullible victims of the demagogue. This reading is clearly possible, if partial. But it would be harder to establish on the stage without benefit of close-up, and virtually impossible at the Globe, where Antony's expression would have had to be visible to an audience located on at least three sides of him, and possibly four. The effect of the close-up here is to produce ethical and political coherence, and in the process to close off many of the ethical and political questions left open by the text.
>
> (Belsey 1998 pp.62-3)

In the original playtext, however, this scene ends with Antony's brief aside, which is cut from the film: 'Now let it work. Mischief, thou art afoot/Take thou what course thou wilt' (3.2.253-4). The close-up of Antony's calculating expression (Fig.3.11) therefore translates the verbal into the visual. Such a translation does not close off the playtext's inherent plurality, as Belsey claims, but instead suppresses Shakespeare's articulating presence in favour of a 'seamless' cinematic revelation, replacing *discours* enunciating with *histoire* unfolding.

Fig.3.11

What is significant, both about the Shakespearean context of the transformation, and about this analysis in particular, is the way in which Belsey disavows the transformation. She not only overlooks the Shakespearean text from which Antony's manipulative expression is translated, but she also focuses, within the context of adaptation studies' most habitual trope, fidelity (Leitch 2008), upon the manipulation of Shakespeare's authorial meaning rather than upon the ways that cinema ideologically "obliterates all traces of the enunciation, and masquerades as story" (Metz 1985, p.544). Her focus is upon a Barthesian attempt to "impose a limit on [...] [a] text, to furnish it with a final signified, to close the writing" (Barthes 1995, pp.128-9) rather than on Benvenistene "events [that] seem to tell themselves" (Benveniste 1970, p.241). Mankiewicz's visual translation is so seamless that even a scholar who studies the scene repeatedly does not recognise the suppressed trace of authorial enunciation, and interprets it as a non-Shakespearean interpolation from without.

Indeed, Belsey's reading of cinema's construction of spatial and narrative coherence to generate meaning leads her to conclude that "[t]his (single) meaning is guaranteed by the transcendent subjectivity of the author, source and origin of the fiction itself. When the author is Shakespeare, this transcendence is known in advance and ensures the 'truth' of the fiction. In penetrating the depths of the fictional world, the spectator thus meets the gaze of Shakespeare himself" (1998, p.67). She interprets Mankiewicz's transformative work as a Barthesian attempt to fix a hitherto pluralist text's meaning, with that fixing justified through the invocation of the foregrounded Shakespearean authority, rather than as a Benvenistene suppression of authorial enunciation.

These contrasting approaches to how adaptation negotiates authorial enunciation might themselves be revealing in the context of the ideological suppression of *discours* into *histoire*. If translating Shakespeare's text into visual seamlessness works to contain potential subversion, as mentioned above, then an account such as Belsey's might be doubly containing. It seeks to reclaim *discours*' pluralism to valorise the *discours*' authorial imprint, rather than to challenge the ways in which the *discours*' translations into *histoire* might ideologically position subject-spectators. Belsey may see these translations as ideological limitations placed upon Shakespeare's pluralist texts, but she conceives of such translations as reformulations and limitations of Shakespeare's *discours* which foreground the authorial imprint, rather than as disavowals of authorial articulation into *histoire*.

Far from showing that these translations operate to ensure that “meaning is guaranteed by the transcendent subjectivity of the author, source and origin of the fiction itself” (Belsey 1998, p.67), the example that Belsey discusses actually does the opposite. It instead attempts to disavow the author, replacing *discours* enunciating with *histoire* unfolding. Constructing an account of this translation which (mis-)places the author within a context in which the author’s obliteration is central to cinema’s ideological work is doubly containing to the subversion potential within any presentation, no matter how negotiated, of Shakespearean enunciation. The following chapter sets out a taxonomy of the various ways that the makers of realist adaptation can manipulate authorial enunciation into a filmic poststructuralist writing formation.

3.5 Conclusion

This chapter has set out the theoretical context for the elaboration, in the next chapter, of the characteristics of a filmic poststructuralist writing formation. It has situated the way in which realist film adaptation both foregrounds and contains its authored enunciation within the context of academic poststructuralism’s existing approaches to other forms of cinematic enunciation. This chapter has also addressed the intellectual reasons why my understanding of authorial enunciation has not yet been articulated. It has discussed the reasons why adaptation studies’ current dominant paradigm, dialogism, inadvertently contributes towards the obfuscation of authorial enunciation.

It is next necessary to explore how these theoretical claims work in filmmaking practice. The next chapter, then, is a taxonomy of how a filmic poststructuralist writing formation can operate in realist adaptation.

CHAPTER FOUR
A filmic poststructuralist writing formation in realist adaptation: Taxonomy

4.1 Introduction

This chapter is a taxonomy of how Shakespearean adaptation negotiates and thematises the theoretical premises from chapter 3, and therefore is an account of how a filmic poststructuralist writing formation operates in realist Shakespearean adaptation. The historical development of the various elements within this taxonomy will be explored in detail in the case study in chapter 6, which traces the diachronic development and evolution of filmic writing formations. As such, the following account in this chapter uses examples from a number of different adaptations so as to outline its arguments as clearly as possible. These disparate examples have therefore been selected on the basis of how well they support the clarity of the taxonomy's argument, rather than on a more systematic basis that might allow for detailed questioning of said argument. It will be left to chapter 6 to apply these ideas to a detailed case study in a tighter and more rigorous fashion.

The taxonomy addresses four distinct (though interrelated) elements of a filmic poststructuralist writing formation. The last three of these are dealt with in less detail, because they focus on elements of a filmic poststructuralist

writing formation which may or may not operate within realist adaptation. These are; shifts from perceived canonically-appropriate settings for Shakespearean drama into ostensibly 'non'- Shakespearean locations (section 4.3); manipulations of foreknowledge which film audiences may have about Shakespearean narratives (section 4.4); and dramatizations of Shakespeare's life (section 4.5). Each of these relates, in various ways, to the theoretical premises discussed in the last chapter. But the element of a filmic poststructuralist writing formation operating in realist adaptation explored below in most detail is that which engages with the last chapter's theory most directly, which provides the clearest parameters for the diachronic analysis that will be undertaken in the case study in chapter 6, and which comprises a fundamentally ontological element of realist adaptation. This is the anamorphic translation of the verbally foregrounded Shakespearean into the seamless visual nature of continuity editing, and it is this element which I turn to first.

4.2. 'Fainomaic' translation from verbal *discours* into visual *histoire*: 'Form of the thing, each word made true and good' (*Hamlet* 1.2.210)

The principal element of a filmic poststructuralist writing formation in realist adaptation is the way in which it shifts from the verbalised expression of constructed authorship into the visualised seamlessness of cinematic grammar. Section 3.4 outlined, using Mankiewicz's *Julius Caesar* as an example, the process of translating verbal *discours* into visual *histoire*, both in terms of cinematic techniques and concomitant academic legitimation.

Given a different form of translation, analysed in 4.3, I define the suppression of Shakespeare's enunciating presence in favour of a 'seamless' cinematic unfolding as a 'fainomaic' translation. I derive this from the Ancient Greek verb *fainomai*, meaning 'to appear', since makes the verbal appear as the visual.

The fainomaic translation realizes Colin MacCabe's dictum that in realist cinema "the narrative discourse simply allows reality to appear and denies its own status as articulation" (1985, p.36), despite the adaptation's overall ostensible foregrounding of that articulation. Instead of Shakespeare's enunciating words challenging realist film's conservative hierarchy of discourses, "[t]he camera tells us what happens – it tells the truth against which we can measure the discourses" (1985, p.37). Showing rather than verbalising even a small element of Shakespeare's text therefore reduces at least the element which has been translated into *histoire*.

The fainomaic elements of the following taxonomy all function to contain the foregrounding of Shakespearean enunciation, both within the film texts and within their attendant academic legitimisations. As such, they not only, as Hamlet would have it, "suit the action to the word", but also "[*suture*] the action to the word" (3.2.17-18).

4.2.1 The drama of cutting

At the most basic level the fainomaic translation inscribes Heath's drama of vision, inherent in continuity editing, into narrative form. This is unsurprising, given Heath's contention that the drama of vision is present in all realist cinema. In adaptation, though, the drama of vision is given two further specific layers of suturing masochism, firstly in terms of a Shakespearean context within the continuity editing, and secondly in terms of legitimising academic interpretations. The drama of authorship thereby extends and further mystifies the drama of vision.

The opening scene from Zeffirelli's *Romeo and Juliet* (1968) demonstrates this dramatization. Like the dismembered limbs in *Jaws*, unconscious narrative traces of the drama of vision (Heath 1985, p.514), Zeffirelli's adaptation anatomises and fragments bodies both before (Figs.4.1 and 4.2) and during (Figs.4.3 and 4.4) the fight between Montagues and Capulets. The drama of this dialectic is inscribed into verbal narrative with Tybalt's (Michael York) slightly paraphrased interpolation from *Coriolanus* (1.1.221),[31] as he stabs Benvolio (Bruce Robinson) in the face, "hie thee home, fragments!" (Fig.4.5).

[31] The playtext's line is 'Go get you home, you fragments'.

Fig.4.1

Fig.4.2

Fig.4.3

Fig.4.4

Fig.4.5

Peter Donaldson's analysis of this scene, which conforms to many of the tropes of classic adaptation studies (see 3.4), locates this anatomisation within a Shakespearean, rather than a poststructuralist, context, and psychoanalyses the director rather than the medium. For Donaldson, the violent sexuality of the scene sums up Zeffirelli's interpretation of the play's attitudes towards patriarchy and feud, making visual the playtext's numerous equations of "erect penis and sword. 'Me they shall feel while I am able to stand' (1.1.27); 'Draw thy tool' (1.1.31); 'My naked weapon is out' (1.1.33)" (1990, p.153). Donaldson also argues that the scene allows the perhaps paradoxically homosexual but conservative director's camera to prefigure the

violence of phallic swordplay with a homoerotic, fetishizing gaze (1990, pp.154-6). Donaldson's analysis helps explain one director's motivations, and, in accordance with one of adaptation studies' most enduring tropes, links original authorial intention to contemporary concerns and aesthetics. It does not, however, explain this scene within the context of Heath's drama of vision, and it is the specific canonicity of the scene's source material that prevents this from happening.[32]

Both the director's and academic's use of and recourse to Shakespearean dialogue help seamlessly bind masochistic continuity editing and narrative, exploiting the dramas of both vision and authorship. *Jaws* has no such legitimating layers, and indeed, does not require any. It is enough that its audiences gain pleasure from the drama of vision. Adaptation's drama of vision goes further, and is not merely the manifestation of *suture*'s unconscious thrill, but another level of narrative justification taken from a valorised canon, and an extra level of academic legitimisation. That adaptations, and the academic studies surrounding them, provide additional

[32] The influence of canonicity even extends to explicitly ideological analyses of cutting within Shakespearean cinema. Laurie Osborne's study of editing techniques in Trevor Nunn's *Twelfth Night* (1996) locates the film within a specifically textual context identified by Alan Sinfield: "some Shakespearean *dramatis personae* are written so as to suggest, not just an intermittent, gestural, and problematic subjecti(vity), but a continuous or developing interiority or consciousness; and we should seek a way of talking about this that does not slide back into character criticism or essentialist humanism" (Sinfield in Osborne 2002, p.89). As the quote suggests, Sinfield's focus is upon what is *written* rather than what is shown, and although Osborne applies the premise to cinematic editing her conclusion is that "film editing produces cinematic fragments that paradoxically 'fill up' the subjectivity of early modern characters" (p.89). Instead of interpreting these fragments as dramatizations of the dramas of vision and authorship, Osborne sees them as metadramatic musings on explicitly textual issues.

layers of conservative metadrama demonstrates Shakespearean cinema's suturing potential. This is particularly the case since dramatizing continuity editing is not a unique characteristic of adaptation, but merely an inherent characteristic of all realist cinema that adaptation cannot help but re-dramatize and re-legitimise. Indeed, just as *Jaws*' dismembered limbs thematise the cutting of continuity editing, so too *Romeo and Juliet*'s anatomisation thematises the cutting out of the enunciating author, and uses an element of his enunciation to do this.

4.2.2 Fainomaic convention

Fainomaic translation is made more seamless through its interplay between verisimilitude and convention. For Tzvetan Todorov, verisimilitude is not simply what appears 'realistic', but also what has become conventionalised (1977, p.87). Section 3.4 has already discussed Belsey's account of one verbal aside replaced with a visual calculating expression in Mankiewicz's *Julius Caesar*. The subtle differences between this fainomaic translation and another from the same film, when the conspirators arrive at Caesar's (Louis Calhern) house to take him to the Senate, demonstrate the suturing cinematic techniques that accompany and conventionalise the *fainomai*. In the example that Belsey does not mention, Caesar asks Trebonius (Jack Raine) to 'Be near me, that I may remember you' (2.2.123), to which Trebonius replies 'Caesar, I will' (2.2.124). In the playtext he adds, in an aside, 'and so near will I be/That your best friends shall wish I had been

further' (2.2.124-5). The film cuts the aside, and instead the camera zooms in on Trebonius' menacing expression (Fig.4.6).

Fig.4.6

There are a number of points which differentiate this particular translation from the one discussed by Belsey in the funeral oration. The first is that Trebonius' cut aside comes in exactly the same place as the close-up, instead of at the end of the scene. This might explain why Belsey mentions Antony's close-up, which she interprets as a non-Shakespearean intervention, but not the close-up of Trebonius, which would be more difficult to disavow as an interpolation. The second and third points relate to the conventional filmic techniques used by Mankiewicz to achieve the translation. The camera zooms in towards Trebonius' expression, whereas the shot of Antony is motionless, and is accompanied by the beginning of ominous non-diegetic music, whereas the funeral oration is unaccompanied by music. Both techniques, long conventionalised by the history of the film medium (see, for example, Bordwell and Thompson 2004), help to make the translation more seamless. As such, this seamlessness might also explain why Belsey focuses on one example of *fainomai* and not another. Gaps in

critical interpretation of academic legitimation might thereby reveal successful and unconscious suturing processes.

These techniques also suggest the possible presence of a convention within the practice of adaptation itself. Joseph Anderson (1998) has discussed what he calls Branigan's paradox, whereby cinematic techniques become conventionalised through repeated use, so that audiences come to accept that which might have once been transgressive. Therefore, "even if you break the diegesis, you do not thereby gain a glimpse of reality. You simply create another formal element in the narrative [...] or another embedded 'world' within the film" (Anderson 1998, p.123). It might therefore be that the example of Trebonius' close-up not only demonstrates how adaptations can exploit filmic conventions to create the impression of seamlessness, but how adaptations themselves become part of filmic convention. The containing effects which film applies to the potential subversion inherent in foregrounding the author might thus become internalized over time, as "another formal element in the narrative" (Anderson 1998, p.123), rather than a potential grammatical disruption to filmic convention.[33]

It is also possible that the archaic nature of Shakespearean dialogue impacts upon convention and verisimilitude in a way that adaptation studies' fidelity

[33] As audiences come to recognise what might have once been transgressive techniques it therefore perhaps becomes increasingly less possible to reveal Baudry's knowledge effect. It is striking to note this idea's close affinities to Stephen Greenblatt's new historicist paradox regarding subversion and containment: "There is subversion, no end of subversion, only not for us" (1994, p.45).

bias cannot conceive. As section 3.4 discussed, academic discourses presume that audiences are familiar with Shakespearean dialogue, and assume that this dialogue has some form of conventionality. The evidence provided by filmmakers' ancillary texts is not so equivocal, however, and Baz Luhrmann, in attempting to bring Shakespeare to a mass audience, has discussed the specific importance of most people's *un*familiarity with Renaissance language, particularly when juxtaposed with contemporary settings, in terms of challenging and manipulating conventional expectations:

> To keep the audience alive […] you've got to have a device, right, a distancing device, […] essentially there's got to be something that keeps the whole cinematic experience heightened, so you don't fall into, ever, a feeling that it's somehow keyhole, that it's psychological. […] In *Romeo and Juliet* it's the language"
>
> (Luhrmann 2011)

The specific purposes of Luhrmann's distancing device will not be elaborated upon for now, because they relate to other elements of adaptation's *suture* that will be discussed in section 4.4, but it is important that he thinks of Shakespearean dialogue as a challenge to contemporary verisimilitude and seamlessness. The way that Shakespearean dialogue is fainomaically translated into cinematic imagery therefore impacts upon audiences' conventional expectations in a number of different ways, with the foregrounding of the language, and the authorial enunciation inherent in it, as either a challenge to verisimilitude or "another formal element in the narrative" (Anderson 1998, p.123).

4.2.3 Translating verbal imagery

Specific examples of Shakespearean dialogue, that involve substitution of an image for a description, are not the only elements that can be translated into visual form. Shakespeare's dialogue also includes numerous examples of verbally articulated imagery. These authored articulations may also be seamlessly translated into filmic images.

Mankiewicz's *Julius Caesar* demonstrates the complex relationships between such translations and suturing academic legitimations, specifically in regard to the film's manipulation of the playtext's imagery regarding stone and flesh. Belsey argues that the film's portrayal of "statues [is] introduced to signify Roman-ness" (1998, p.62), and does not link them to Shakespeare's imagery. But the significance of the film's use of statues relates to themes taken directly from the playtext. Cassius (John Gielgud), discussing how Caesar 'doth bestride the narrow world/Like a Colossus, and we petty men/Walk under his huge legs' (1.2.136-8), stands beneath a ubiquitous, looming statue of Caesar, and contrasts this mythologised figure with the real man by listing his human weaknesses and faults (1.2.102-130) (Fig.4.7). He then touches the base of a bust of Lucius Junius Brutus, the 'Brutus once' whom he refers to as he reminds Brutus (James Mason) of his regicide ancestor: 'There was a Brutus once that would have brooked/ Th'eternal devil to keep his state in Rome/ As easily as a king' (1.2.160-162). This immutable, legendary Brutus is then contrasted with the contemporary

Brutus whose ‘honourable mettle may be wrought/ From that it is disposed’ (1.2.309-310).

Fig.4.7

Similarly, the film visualises the playtext’s imagery concerning the dialectic relationship between stone and blood. Men are frequently referred to as though they were immobile objects: the tribunes harangue the people as ‘you blocks, you stones, you worse than senseless things’ (1.1.35); Antony claims that if he reads Caesar’s will to the people it would enflame them because ‘You are not wood, you are not stones, but men’ (3.2.143), and then tells them that ‘If you have tears, prepare to shed them now’ (3.2.167), as though their ability to cry, and therefore their humanity or stoniness, is open to question. Conversely, stone figures, which should be incapable of human feeling, seem to be active participants in the play (Fisch 1969). The relationship between stone and blood is established by Caesar’s recounting of Calphurnia’s (Greer Garson) dream, in which ‘she saw my statue/ Which like a fountain with an hundred spouts/ Did run pure blood’ (2.2.76-8). The prophesy having been fulfilled, Antony claims, in the funeral oration, that

‘Even at the base of Pompey’s statue/ Which all the while ran blood, great Caesar fell’ (3.2.186-7) (Fig.4.8), echoing the Plutarch upon which Shakespeare based his playtext, in which the statue seemed to take “just revenge of Pompey’s enemy” (1907 [C1st], p.77). Mankiewicz fainomaically translates this element of Shakespeare’s verbal imagery by having Antony prophesy his revenge on the assassins crouching next to the bloody base of Pompey’s statue. The use of statues thereby seamlessly visualises a subtle element of authorial enunciation.

Fig.4.8

Analysing translations of Shakespearean verbal thematic imagery into cinematic images is a longstanding preoccupation of fidelity criticism. Jack J. Jorgens’ influential taxonomy of Shakespearean adaptation claims that “many Shakespearean films successfully imitate or find analogies for his unions of the verbal and the visual. The richest moments in these films often derive from the expressive possibilities of shifting relations between words and images” (1977, p.17). The fidelity critic therefore studies “a translation (and in a sense *all* Shakespeare films are translations) as a creative attempt

to recast and reimage a work conceived in a different language and for a different culture" (Jorgens 1977, p.14, original emphasis). Wilson's analysis of Mankiewicz's portrayal of statues (2000, pp.149-52) reflects this approach to translation. Wilson argues that the film "relies heavily on busts and statues to establish a compelling mise-en-scène and underscore thematic elements" (2000, p.149). He emphasises the relationship between this *mise-en-scène* and textual fidelity when he writes that "Mankiewicz makes us believe that the busts and statues are omens just as significant as lions or 'men in fire' walking the Roman streets" (2000, p.150). For both Jorgens and Wilson, echoing Belsey's conception of the transcendent subjectivity of the author (1998, p.67), these translations of textual imagery underscore the articulation of Shakespeare, revealing his presence rather than, paraphrasing Antony's funeral oration, burying him. The theoretical issue of such translations presenting a seamless disavowal of authorial enunciation is thereby suppressed.

The relationship between translating textual imagery and translating textual dialogue is far from simple. Excepting those films which dispense with the original language entirely, all adaptations must show some traces of authorship in the film's dialogue. The suppression of some of that dialogue into cinematic imagery may work to contain that foregrounding, as discussed above. A few well versed critics might notice a visual substitution for dialogue, as Belsey almost does in the funeral oration. Such a substitution may, for them, foreground authorial enunciation because it breaks up the otherwise smooth flow of the pre-known text. For Belsey at least, the

substitution means that “[i]n penetrating the depths of the fictional world, the spectator thus meets the gaze of Shakespeare himself” (1998, p.67). As noted above, though, the substitution is likely to be unnoticed by most transcendental subjects, as authorial enunciation is masochistically suppressed in favour of a seamless unfolding.

Translating textual imagery may be more problematic. Those same critics who noticed the translation of dialogue might also detect the translation of textual imagery into cinematic images. For them, authorial enunciation would again be foregrounded. The vast majority of spectators, though, are unlikely to be familiar with the subtleties of Shakespearean imagery. Mankiewicz’s portrayal of statues, therefore, would not raise issues of authorial enunciation for most spectators. After all, although one critic links the film’s “busts and statues” with “thematic elements” (Wilson 2000, p.149), another merely thinks of its statues as signifiers of “Roman-ness” (Belsey 1998, p.62). The suppressed question of the origin of the narrative seamlessly unfolding before audiences is therefore not elucidated by the manipulation of Shakespearean imagery. Such manipulations, therefore, can only highlight authorial enunciation (albeit merely for a few specialists) and not assist in the suturing work of suppressing that enunciation.

As such, translations of textual imagery might be seen as potentially transgressive, unlike translations of dialogue into cinematic images, which work to contain the transgressive potential of the original dialogue’s foregrounding. The results of translating textual imagery might be *histoire*, for

the majority of spectators, but the original Shakespearean imagery cannot really be defined as foregrounded *discours* because such verbal imagery is not so well known.

4.2.4 Translating subjective viewpoints

Visualisations of Shakespearean characters' viewpoints also work in the context of *fainomai*. These subjective viewpoints are part of realist cinematic convention, but have a specific suturing function in relation to adaptation, both in terms of diegetic seamlessness and containing academic legitimation.

The theoretical principle of subjective viewpoints assisting the seamlessness of cinematic diegesis is derived from Metz's *The Imaginary Signifier* (2000). Metz drew a distinction between two types of identification. Primary identification is an identification with the subject's own gaze, for whom a film seamlessly and pleasurably unfolds. Section 3.3 defined this theory in detail, and it is primary identification that constitutes the masochistic pleasure of *suture* which this taxonomy addresses in relation to adaptation. Secondary identification is the emotional involvement of subject spectators with characters within the filmic diegesis. It is defined as secondary not only because identification with characters is not deemed as important as identification with the mechanisms of cinema but also because, as Sarah Hatchuel puts it, "[i]dentification with a character seems to require a back-and-forth move between a shot and a counter-shot, between the focus on a

character and the focus through the eyes of a character. The spectators must know the character before they can interiorize the character's own gaze" (2004, pp.50-51). The technical mechanisms that facilitate secondary identification are therefore similar, and sometimes identical, to the mechanisms that facilitate primary identification.

Secondary identification relates to adaptation, in the first instance, just as it relates to any other form of realist cinema. Adaptation provides further suturing levels of containment to the fainomaisation of Shakespearean character viewpoints. A number of ways in which this is done, including visualising character narration, flashbacks and flashforwards, direct address/voice-overs and interpolations will be detailed in the following sections. As with the adaptation's specific suturing operations relating to primary identification, its manipulations of secondary identification are myriad and complex, and occur in numerous different elements of this taxonomy. At this moment it is therefore most appropriate to first outline the ways in which legitimating academic interpretations contain Shakespearean canonicity, and then look at specific examples of how subjective character viewpoints suppress the potential subversion inherent in adapting foregrounded adaptations.

4.2.5 Translating character narration

Fainomaic translation extends to visualisations of characters' narrations. Adaptation studies frequently discuss the significance of interpolations (for

example, Brown 2004; Buchman 1991; Buhler 2000; Hatchuel 2004; Holderness 1998; Rasmus 2001; Rutter 2000; Ryle 2008), and it is often unclear whether this kind of translation constitutes an interpolation or not. In terms of the suturing potential of *fainomai* this is not especially relevant. What is more important is the way in which an authored, partial narration shifts into seamless cinematic imagery, and the way in which academic legitimations assist the *suture* through a focus on what such translations mean in terms of Shakespearean meaning, rather than film's grammatical coherence.

Peter Holland's contention that "[f]ilms of *Hamlet* for instance find it difficult to have Gertrude describe the drowning of Ophelia and instead feel obliged to show her floating in the water" (1994, p.59) demonstrates these relationships. His argument that these visualisations move "attention from the act of narration to the act that is narrated" (1994, p.59) might suggest an awareness of the ideological impact of concealing Shakespeare's act of narration. His approach to narration here is, though, limited to the diegetic register. In contending that the "choice [to visualise the drowned Ophelia] seems to me a mistaken response to the cinema's need to show rather than say; it diminishes the fact of the narration and Gertrude's response to the death she is describing" (1994, p.59), Holland understands narration as belonging only to a character within the narrative, rather than as the cinema's arrangement of *mise-en-scène*, cinematography, editing etc.

Characters' subjective imaginations also function as conventionalising fainomaic translations of diegetic narrative and Shakespearean imagery. Academic legitimations masochistically position such translations within a fidelity context that disavows the translations' relationships to film grammar. Hatchuel therefore interprets Al Pacino's *Looking for Richard*'s (1996) pre-battle dream sequence as "reflexively recycling the film's own material. […] Flashbacks (showing, in a distorted way, the people hurt or killed by Richard's [Al Pacino] plots) and flashforwards (showing Richard's own future death) are mixed together to produce a dream-like, metacinematic effect" (2004, p.111). A visualised disruption of realist cinematic grammar is understood here as a self-reflexive expression of Shakespearean drama in a different media, while the sequence's "dream-like" quality is noticed but not focused upon in relation to filmic verisimilitude and convention. Within these terms, dream sequences, in which premonition and remembrance are presented subjectively, have become accepted by film audiences as "another formal element in the narrative" (Anderson 1998, p.123).

With adaptation, such sequences therefore obey a diegetic logic that operates temporarily outside of traditional cinematic grammar, but which does not threaten realist film's verisimilitude, and indeed work within the mechanisms of *suture* to momentarily destabilise audience subjectivity only to subsequently reinforce it. The subjective nature of these sequences, operating upon subjects' secondary identification, reinforces immersion in the diegesis. Again, legitimating academic interpretations locate such masochistic translations within a disavowing Shakespearean context.

4.2.6 Diegesis and direct address

Primary and secondary identification, as well as concomitant academic legitimisations, also impact on the way adaptation manipulates one of Shakespearean drama's most distinguishing features, direct address. Film studies' theoretical discourse concerning non-Shakespearean direct address can be divided into two competing approaches. On the one hand, Peter Wollen sees direct address in the films of Jean-Luc Godard as an example of anti-realist counter-cinema:

> the ruse of direct address breaks not only the fantasy identification but also the narrative surface. It raises directly the question, 'What is this film for?', superimposed on the orthodox narrative questions, 'Why did that happen?' and 'What is going to happen next?' Any form of cinema which aims to establish a dynamic relationship between film maker and spectator naturally has to consider the problem of what is technically the register of discourse, the content of the enunciation, as well as its designation, the content of the enunciate.
>
> (Wollen 1985, p.503)

This theory draws upon Baudry's more general examination of cinematic enunciation (1985, pp.533-4), which sees cinematic realism as inherently ideological, and which has already been discussed (see 3.3). It is the revelation of cinema's technical apparatus through Baudry's 'knowledge effect' that Wollen identifies at work in direct address.

Conversely, Jane Feuer sees, in the film genre of musicals, a number of techniques that work to disavow the enunciation which Wollen thinks of as being inevitably caused by direct address:

> When performers in musicals turn to face us directly, we do enter another register, but [...] the potentially disorienting effects of the break in the narrative are minimized [...] by mechanisms of identification. Even when the break in register does throw us out of the narrative it's for the purpose of praising show business, not burying it. [...] [W]hen the direct address comes, we're prepared for it. The change from third person to first person isn't perceived as a grammatical error (as it is in a Godard film).
>
> (Feuer 1993, pp.36-7)

One way to contain the transgressive potential of Shakespearean direct address is to transform soliloquies into different forms of verisimilar narrative. Russell Jackson gives numerous examples of soliloquies as readings from letters or 'thought' voice-overs (2000, p.25-6), and Hatchuel notes how "Shakespeare films have treated soliloquies with the mode of interior voice, or turned them into verbal and/or visual dialogues" (2004, p.75). John Lawson seems to demonstrate the importance of visual work in eliding grammatical disruption when he writes that "[s]ince it is manifestly impossible to translate the verbal metaphors into visual terms, a film version of a soliloquy must find contrasting images which take advantage of the contradiction between sight and sound to interpret the poetry, emphasize its philosophy or underline its irony" (1964, p.201). The examples these writers discuss all diegetise the potentially non-diegetic.

Nevertheless, many Shakespearean adaptations employ potentially transgressive direct address. In part this transgressive potential is disavowed through legitimating fidelity discourses. At their simplest level, soliloquies in adaptation are often seen to serve a narrative function, as though they represent just one more filmmakers' technique to convey story arc, characterisation and theme. Academic discourses focus, moreover, on how these narrative functions explore themes deemed to be inherent in the playtexts, rather than on theoretical/ideological issues. Anthony Davies, for example, gives a detailed account linking Olivier's use of direct address, in his adaptation of *Richard III* (1955), to the means of conveying Richard's (Laurence Olivier) control over the story's narrative, concluding that "[t]he narrative dimension of RICHARD III [...] is implicit in the play" (Davies 1988, p.68). H.R. Coursen similarly links Olivier's Richard's manipulation of the camera with the play's mobility (2000, p.100), a point also made, in relation to Loncraine's adaptation (1995), by Christopher Andrews, who argues that after Richard's (Ian McKellen) coronation, and following numerous previous examples of direct address, "McKellen refuses to make eye contact with us, only reinforcing our feelings of isolation and betrayal" (2002, p.156). Indeed, Andrews' emphasis on Richard's soliloquies' narrative choric function (2002, p.148-9) is echoed in *Looking for Richard*, in which cast member Kevin Klein explains to Al Pacino's ambiguous director/Richard figure that 'Richard's always saying [...] "Here's what I'm going to do, now watch this", and then he does it [...] and he says "Was that good or what?" [...] This is fun!'"

That which is potentially problematic or radical in the context of cinema's reality-effect can therefore be seen in a context which provides an interpretation without recourse to theoretical or ideological issues, or indeed to a more critical problematization of theatrical practice. Davies can thus write, of Olivier's adaptation, that "[a]t the start of RICHARD III we are made aware of theatricality on the occasion of King Edward's coronation, and the theatrical mode is then taken up in the long opening monologue by Richard as he takes us and the camera with him" (Davies 1988, p.75). Stephen M. Buhler similarly argues that "Olivier's Richard does not hesitate to address the camera directly, reinforcing a sense of the theatrical rather than the cinematic" (2002, p.102).

This logic has also been applied to quite specific elements of adaptation, such as Kathy M. Howlett's contention, about Loncraine's adaptation, that the cut from the beginning of Richard's opening soliloquy, delivered via microphone to a crowd, to a direct address ending in the private space of a toilet, means that "[t]he camera follows the movement of Richard's speech as it travels from the political and social sphere to the personalized space of the body [...], puncturing the boundaries of outside and inside, just as in the play Richard's rhetorical asides puncture the play's dominant rhetorical style" (2000, p.135). Consequently, the mixture, and potential juxtaposition, of soliloquy as both diegetic speech to a shown audience, complete with reaction shots and eye-line matches, and soliloquy as direct address, is explained within the context of the perceived inherent meaning of the

playtext and the history of theatrical performance, as though the two techniques best suit different elements of the same monologue.[34]

Richard's status as both a moral and physical outsider, the two principal elements of the opening soliloquy, in terms of fidelity analysis, have also been seen as important components of a dramatic tradition, derived from the history of the play's theatrical performance, within which his screen soliloquies exist. Jorgens, for example, who describes the textual Richard as a "charming, Machiavellian, grotesque, Faustian hero [...] – a wit, a self-conscious actor of great skill, a renaissance wolf amongst medieval sheep" (1977, p.136), details how Olivier's film explores this characterisation: "His list to one side often makes him the most pronounced diagonal in the frame; the camera shows him askew in a world in which he does not belong, and this feeling is confirmed by his habit of staring into and confiding with the camera" (1977, p.143). Buhler makes a similar link between McKellen's Richard, who addresses the audience directly when he spots it in the bathroom mirror, and the character's physical, even sexual dysfunction (2000, p.45).[35]

[34] This is not to say that this explanation might not reflect *auteur*-ial intent, but it investigates two contrasting approaches to direct address without reference to the ideological Wollen/Hatchuel discourse.

[35] The relationship between direct address and Shakespearean meaning even extends to the latter's subsequent discursive history. James N. Loehlin, for example, discussing Loncraine's adaptation, argues that "Richmond's [Dominic West] final smirk to the camera calls into question the apparently simple relation of good and evil in the film's fascist parable: will the cycle of tyranny merely begin again, according to Jan Kott's [1967] cynical reading of Shakespearean history?" (2003, pp.180-1)

This interpretative link between character and appropriate forms of cinematic grammar extends to the perceived effects, within a fidelity context, of direct address upon audiences. Coursen, for example, argues that McKellen's Richard

> notices us half-way through the [opening] speech, accusing us implicitly of being Toms peeping on his peeing. Unlike Olivier's charming Richard, McKellen's Richard never does ask 'us to join him' [...]. He sneers at us as he sneers at the feeble characters he manipulates in the film. The result is an alienation from him, as opposed to the fascinated emotional participation in his schemes and our sharing in his response to their success that Olivier's evil schemer invites.
>
> (Coursen 2000, p.103)

These examples of fidelity direct address are situated within an overall aesthetic that links Shakespearean character with cinematic style. Jorgens, for example, argues that Olivier "stresses Richard's power by having him look down on his victims from heights when they are unaware of his presence, and the camera consistently takes his point of view" (1977, p.143). Andrews also connects the textual Richard's domination over his contemporaries with domination over the cinema audience through direct addresses and point-of-view shots – "Richard controls us by controlling our vision" (2002, p.151).

Several writers take this further, and explicitly link Richard's manipulation of the audience with the perceived inherent nature of cinema, thereby completely countering the Wollen thesis that direct address challenges

realism. Indeed, Richard's relationship with the camera is seen as encouraging the voyeurism and passivity of realism. Davies writes that "the natural tendency of cinema towards voyeurism corresponds with the voyeuristic trait in Richard's personality structure, and because they hold this in common, Richard and the camera become easy accomplices" (1988, p.69), and that "the effectiveness of the direct-address shots [...] lies in those special dimensions of response which Bazin noted as being peculiar to the cinema audience's passivity" (1988, p.70). Andrews also connects direct address with realism, arguing that "[o]n film the soliloquy, when spoken in direct address to the camera, becomes most intimate and most successful. [...] It is no wonder that a play in which a villain-hero not only acts, but directs, manipulates, and deceives, works so well on film, a medium itself given to manipulation and deception" (2002, p.157). Howlett argues that "[i]t is entirely consistent with the methods of framing in Shakespeare's play that Loncraine's film should violate his audience's experience of the frame through methods Richard employs with others, such as breaching boundaries in face-to-face interactions" (2000, p.15).[36]

[36] There is an interesting distinction here in the relationship between secondary identification and direct address in terms of differences between Shakespearean adaptation and the musicals analysed by Feuer, whose paraphrasing of Antony's funeral oration argues that the musical's disruption of cinematic grammar is "for the purpose of praising show business, not burying it" primarily because of "mechanisms of identification" (1993, pp.36-7). As 4.2.4 has discussed at some length, these mechanisms of identification include primary, grammatical techniques as well as secondary, character-based mechanisms, but there is still a noticeable distinction between the close associations built up between spectators and musical characters, and academic discourses' focus on the manipulative, scheming nature of Shakespearean adaptation's direct address.

It is possible to see these analyses as (mis)-readings of film theory drawing on Belsey's (1998) influential polemic against the possibility of pluralistic cinematic adaptations of Shakespearean playtexts, but they clearly demonstrate an aspect of discourse which sees quasi-generic conventions, which are specific to Shakespearean adaptation, containing the potentially alienating effects of direct address in a similar way to Feuer's analysis.[37]

Any knowledge effect caused by the alienation of direct address is also often conceived in terms of debates about perceived Shakespearean meaning. Analyses of Pacino's semi-documentary *Looking for Richard* frequently contextualise the film's interrogativity with an attempt to explore Shakespearean meaning rather than the parameters of cinematic grammar. Hatchuel writes that

> [w]hen the character of Richard woos Lady Anne [Winona Ryder] in a more or less realistic sequence, the diegesis is brutally interrupted by a surprising, extradiegetic shot of Pacino-the-actor uttering [, directly to camera,] a loud ironic 'Ha!' commenting on Richard's hypocrisy and reflecting his double nature. It is as if the actor's subtext and research on the character were explicitly revealed.
>
> (Hatchuel 2004, p.103)

[37] Janet Staiger has noted the potential importance of 'misreadings', arguing that "once 'misreading' is considered as a historical variable, then activating alternative reading strategies becomes a political weapon. 'Misreadings' may be cultivated as oppositional gambits in battle against hegemonic etiquette" (1992, p.34). I am not suggesting that these potential misreadings are counter-hegemonic, it is more likely that they work to conceal the workings of ideology, but they nevertheless demonstrate how all acts of interpretation have an impact upon discursive developments.

The disclosure of enunciation is here interpreted as a meditation upon, or a knowledge effect revealing, something about the relation between the playtext and a particular performance, rather than something about cinematic grammar. Buhler, similarly, discusses the film in relation to a "non-fiction effect" (2002, p.39), but again relates this non-realism to an investigation of the playtext's perceived inherent meaning.[38]

Suture is most clearly demonstrated in relation to direct address, when there is an interplay between grammatical disruption and conventional realism. The admixture of classical realist techniques with the potential alienation of direct address might actually help the disavowal of the latter. At the beginning of Olivier's adaptation, for example, the opening monologue, which is delivered in direct address, is preceded by Edward's (Cedric Hardwicke) interpolated coronation. The King is crowned to the sound of ambiguously diegetic trumpet flourishes – such sounds might well accompany this kind of ritual, but the musicians are not shown, as in Olivier's *Hamlet* (1948 – Fig.4.9). A frontal shot of the king cuts to a side shot with the back of a head dominating the foreground (Fig.4.10). The head turns, and it is Richard, but his first glance is just to the camera's left, (Fig.4.11), and the eye-line match in the next shot shows that he was looking at Buckingham (Ralph Richardson), who visibly recognises that he is being looked at (Fig.4.12), and turns to his left. The camera moves back to show Buckingham looking at

[38] Indeed, ideological interpretations of the film's mixing of documentary and filmed Shakespeare have focused upon its postcolonial "emulative practices" (Cartelli 2003, p.194) rather than its challenge to cinematic realism.

Clarence (John Gielgud), who returns the looks to both Buckingham (Fig.4.13) and Richard (Fig.4.14).

Fig.4.9

Fig.4.10

Fig.4.11

Fig.4.12

Fig.4.13

Fig.4.14

The first two close-up shots of faces (Figs.4.11 and 4.12) almost look straight to camera, but this potential revelation of cinematic enunciation is resolved

by the subsequent shots which demonstrate that these glances are eye-line matches. The momentary threat of grammatical destabilisation is thereby sutured over by classical continuity editing that re-positions the previously destabilised audience position into a subjectivised, diegetic location. Allying these mechanisms with a subsequent disruption of realist grammar in the direct address soliloquy that follows soon after might then mean that, as with Feuer's analysis of containment in musicals, these temporary potential threats to realism are not "perceived as a grammatical error" (1993, p.37). Richard Allen argues, relating the process of *suture* to Freud's *fort/da* game, and emphasising how this process enacts and overcomes masochism, that "the lack upon which the subject's relationship to cinematic discourse is founded [...] is elided. The spectator's anticipation of the second image and recollection of the first binds the spectator into the discourse of the film" (1995, p.35). The blurring of the lines between realism and non-realism inherent in Shakespearean soliloquies can be seen to act out this masochistic process of disavowal, the *fort* of the audience's direct address relationship with Richard tempered and contained by the *da* of the film's realism.

This *suture* also fulfils the two other inherent, interrelated elements of my understanding of masochistic realist adaptation. Firstly, the *suture* is thematised into narrative (the transgressive direct address mirroring of the playtext's narrative arc), as with Heath's contention that "the drama of vision becomes a constant reflexive fascination *in* films" (1985, p.514). Or, more accurately, since the narrative pre-exists, the *suture* is fitted to a plausible

theme within the narrative. Secondly, academic discourses legitimise and complete the suturing of masochism into narrative, explaining Heath's reflexive fascination as a metacinematic exploration of Shakespearean meaning. Andrews, for example, can therefore argue that Olivier's adaptation "is constructed so as to allow us opportunity to withdraw from the relationship which feeds upon our inherent bloodlust, return to the side of the moral and the just, and leave Richard alone in his despair" (2002, p.149). The *fort* of the audience's direct address relationship with Richard is therefore not only tempered and contained by the *da* of the film's realism, but is inscribed into a narrative form, the mirroring the playtext's narrative arc, that facilitates legitimating academic disavowal of the *suture*.

This interplay between grammatical disruption/containment, the inscription of this into narrative, and the disavowal of this inscription through academic fidelity analysis mean that "when the direct address comes, we're prepared for it. The change from third person to first person isn't perceived as a grammatical error (as it is in a Godard film)" (Feuer 1993, p.37). Moreover, Olivier's pre-soliloquy eye-line matches employ realist continuity editing to *suture* over the potential grammatical threat inherent in the camera's mobility (see 3.3). But when Richard delivers his first soliloquy proper the camera is static, framing the scene like the theatre's proscenium arch (Fig.4.15). Richard, rather than the camera, moves (Fig.4.16). This not only emphasises the theatrical rather than the cinematic, as the legitimating academic discourses mentioned above claim, but also helps to keep static the fixed subject-position which Heath saw as being constantly under threat because

of the cinema camera's mobility. So when the grammatical disruption of avowed authorship and direct address is foregrounded, the grammatical disruption of film's inherent mobility is suppressed. When the authorial equivalent to *Las Meninas*' (1656) painter is revealed, the cinematographic equivalent to *The Ambassador*'s (1533) skull is concealed. Olivier unconsciously employs these masochistic threats to grammatical realism one at a time, lest they overwhelm *suture*'s delicate balance between revealing and concealing cinematic enunciation.[39]

Fig.4.15

Fig.4.16

4.2.7 Metacinema

Soliloquy and direct address are one element of both Shakespearean theatre's diachronic development and the impact of this development upon film adaptation's grammar. It shifts the explicitly Shakespearean into the cinematic, but does so by exploiting the self-reflexivity of the theatrical rather

[39] Chapters 5 and 6 discuss how these levels of grammatical disruption alter within the diachronic development of a poststructuralist writing formation.

than by developing new forms of self-reflexivity inherent to cinema. This has been problematic in terms of the way academics have understood metadrama and metacinema in Shakespearean adaptation. Agnieszka Rasmus' influential argument that "[i]n adapting Shakespeare to the screen, the filmmaker must [...] respond to the plays' metatheatricality by either rejecting alienating devices or finding a cinematic counterpart to the theatre's self-reflexivity" (2001, p.147) suggests a one-to-one translation of metatheatre to metacinema. The example of direct address soliloquy might fit Rasmus' suggestion and, indeed, it is my contention (see 3.3) that the foregrounded artificiality of adaptation is inherently metacinematic, though not in the pluralistic sense in which Rasmus conceives metadrama. For Rasmus, the shift from metatheatre to metacinema does not consist of the ways in which theatrical convention might challenge realist cinematic convention, but new, inherently filmic ways to create entirely different alienating devices that stand in for the theatre's existing alienating devices.

Rasmus' conception of metacinema is therefore not something inherent in the process of adapting specifically metatheatrical plays into filmic form. What is important, in a similar way to how adaptation fainomaically translates direct examples of the verbal to the visual, is the manner in which metacinema functions within the mechanisms of *suture*, both disrupting realist grammar and subsequently containing the disruption. This containment operates both in terms of how metacinema is thematised into narrative, and how the translation from metatheatre to metacinema is interpreted in a Shakespearean rather than grammatical context by

legitimating academic interpretation. Shakespearean metacinema is therefore conceptualised in a manner that sheds light upon, and explores themes deemed to be inherent to, the playtexts, rather than in a way which interrogates the ideology and grammar of cinema. Judith Buchanan, for example, demonstrates this bias when she argues that "[t]o be self-referentially alive to the characteristics of the medium in which one is working is, of course, itself a thoroughly Shakespearean project" (2005, p.16)

Non-diegetic commentary within the film is one means to incorporate potentially alienating metadrama. Such commentaries may begin within a one-to-one shift from the metatheatrical to the metacinematic, such as adaptations of the Chorus character in filmic *Henry V*s, but the direct translation is often self-reflexive in purely cinematic ways that do not rely on prior forms of metadrama. Branagh's *Henry V* (1989), for example, begins with a Chorus (Derek Jacobi) in a deserted film studio, surrounded by the cinematic apparatus. For Rothwell this constitutes a "touch of Brechtian alienation in its meta-cinematic concern with the mechanics of making the movie" (1999, p.247). The purpose of this alienation, for Rothwell, is to facilitate the director's manipulation – "[a] pragmatic Branagh uses whatever film grammar works to his advantage" (1999, p.248) – of specifically Shakespearean meaning: "When he lights a match to locate the giant studio switchboard, the sudden spluttering and flare gives [the line] 'Muse of fire' [1.1.1] a clever spin. And the glare of the studio arc lights suggests 'the brightest heaven of invention!' [1.1.2]" (1999, p.247).

Hatchuel notes a link between the Chorus' alienation effect and the reality-effect of realist film grammar when she argues that "the Chorus speaks directly to the camera, then opens a huge wooden door leading to the world of the fiction: alienation is coupled with a powerful irruption into diegesis" (2004, p.121). She does not link the diegetic resolution of prior alienation with *suture*, though, but locates this metacinema within a specifically Shakespearean metadramatic context: "This frequent use of doors in Shakespeare films could, in fact, be explained by a desire to import metadramatic elements into the films" (2004, p.121). Shakespeare's canonical nature therefore extends so far as to conservatively legitimise potentially radical forms of self-reflexivity. The metacinematic is not only contained in narrative form, as the alienating Chorus introduces the diegetic world of realist grammar,[40] but is also contained by legitimating academic interpretations that locate this shift within a Shakespearean, rather than a grammatical, context.

Even choric figures without explicit Shakespearean origins have a diegetising quality that locates them within a Shakespearean context. Julie Taymor's *Titus* (1999) opens with an interpolation of a contemporary (possibly 1950s) boy (Osheen Jones), introduced in extreme close-up, watching television violence via holes cut through a paper bag over his head (Fig.4.17), and feeding himself through a third hole (Fig.4.18). Responding to the screen, he

[40] Hatchuel also notes how the Chorus "invites the audience to enter the fictive story, and eventually becomes a participant of diegesis himself, joining the soldiers' painful marches under the rain" (2004, p.121).

begins violently playing with toys and food. An explosion outside his kitchen window leads to an invasion by a grubby man (Dario D'Ambrosi) in goggles and smock who carries him down a long staircase and into the Shakespearean drama.

Fig.4.17

Fig.4.18

The status of the boy, once within the Shakespearean diegesis, is initially ambiguous, but he soon begins to participate, first through action, and then through dialogue, where he speaks Young Lucius' lines. An element of the alienating potential of this boy's depiction is discernible within academic legitimation, but the masochistic *suture* of an alienating interloper evolving into a diegetic character is not. Hatchuel therefore argues that "[o]ne way of drawing attention to the medium is to insert a directorial or authorial figure into the production itself. [...] This allows for a comment that distances the

spectators from the show and points to its material construction" (2004, pp.98-9). *Titus* uses the "boy to duplicate a directorial figure and to represent the viewers themselves in the film", which "means creating a new framing, another level of fiction" (Hatchuel 2004, p.101).

Hatchuel's approach to the constituency of this other level of fiction, however, is dominated by Shakespeare's canonical status: "The incredible explosion of violence that this child creates finds a direct echo at the end of the film, when so many murders take place around the table of Titus's [Anthony Hopkins] banquet. This first scene featuring a boy making his dolls fight and kill one another amid the food thus appears as a metaphor for the whole movie" (2004, p.101). Again, the potentially alienating disruption of realist grammar is contained by recourse to a Shakespearean explanation, moreover an explanation both rooted in Heath's understanding of how "the drama of vision becomes a constant reflexive fascination *in* films" (1985, p.514, original emphasis), and by an academic who had earlier argued that the depiction of the boy creates "a new framing, another level of fiction" (Hatchuel 2004, p.101).

That the boy figure becomes diegitised as the adaptation goes on adds a further level of *suture*. Hatchuel does note the boy's movement from "mere observer (in which he reduplicates the audience inside the film) to active participant (when he movingly finds wooden hands for Lavinia [Laura Fraser]) and eventually to a real character in the story (where he is given the lines of Young Lucius)" (2004, p.101). Her Shakespearean interpretation of

the film's grammatical inconsistencies leads her to explain this as a metaphor for the playtext/film at large, however: "At the start, it is almost as if the Boy's game of violence suddenly materializes on a grand scale. By contrast, the end comes as a bearer of hope: the Boy is carried away towards the horizon as though the cycle of hatred could be stopped for ever" (Hatchuel 2004, pp.101-2). Yet, from the perspective of masochistic *suture*, shifting an ambiguous, interpolated character (which puzzlingly stands in for author, director and audience) into a diegetic, speaking Shakespearean character with the authorially enunciated name of Young Lucius reflects the containment of grammatical disruption. Just as the non-Shakespearean becomes Shakespearean, so too the non-diegetic becomes diegetic. Wollen's question, "What is this film for?", which arises when grammatical inconsistency "breaks not only the fantasy identification but also the narrative surface" (1985, p.503), is again answered with recourse to Shakespearean metaphor. If Shakespearean adaptation is not like other realist film, that is only because it is understood as Shakespearean rather than as non-realist.

Shakespeare's metadramatic device of dramatizing the theatre within his own plays is another antecedent of the translation from metatheatre to metacinema. Academic legitimation in relation to filming this internal drama demonstrates a number of suturing containments of enunciation. Firstly, shifting the filmed theatre to filmed cinema (a play within a play to a film within a film) invites a conservative comparison with the principal film itself, the Shakespearean adaptation. Donaldson (2006) thinks of Almereyda's (2000) Hamlet's (Ethan Hawke) self-made videos in this way. They act to

juxtapose the adaptation itself (which shifts feudal Elsinore to capitalist New York, and which both critiques the corporate system it dramatizes, and was created by and exists within a similar corporate culture) with Hamlet's personal, anti-corporate musings. Potentially alienating levels of enunciation are thereby understood within the adaptation's perceived theme.

Secondly, and perhaps more interestingly, academic legitimation locates flashbacks and scenes which are subsequently shown to be fantasies within the context of Shakespearean metadrama. Rasmus, for example, again discussing *Hamlet*, argues that "Branagh's numerous flashbacks are not mere illustrations. They are his cinematic equivalent to Shakespeare's metadramatic inserts" (2001, p.161). Hatchuel also focuses on non-diegetic fantasy scenes rather than filmed internal plays, despite locating her argument within André Green's comments on theatrical presentations of *The Mousetrap*, *Hamlet*'s play within the play: "[The] arrival of other actors shifts the status of the previous ones. The first actors are confronted with actors playing the parts of actors. The presence of these second-degree players makes us forget that the first ones were actors and brings them a semblance of reality, the illusion of theatre taking refuge in the Players" (Green in Hatchuel 2004, p.124). The examples she gives of this principle within adaptation, from Branagh's (1996) and Almereyda's *Hamlets*, are fantasy moments rather than filmed authorial enunciations. A sequence showing Branagh's prince (Kenneth Branagh) stabbing Claudius (Derek Jacobi) is followed by a sequence showing him still hesitating; "[t]he previous images were just a dream, an illusory insert" (Hatchuel 2004, p.124). Almereyda's

Ophelia (Kate Winslet) similarly leaps to her death in a swimming pool whilst her father reads Hamlet's love letters to the King and Queen (Julie Christie), only for the following sequence to show Ophelia still standing by the poolside. For Hatchuel,

> These very short inserts are eminently metafilmic since they mirror (and duplicate) the fictive nature of cinema. Nevertheless, they also enhance the impression of reality given by the main action when the viewer is jolted back into it. In the audience's subtle mechanism of belief/disbelief, if the included film is an illusion, it means that the including film is not, or is somewhat less. Therefore, in the same way as meta-theatre in Shakespeare's plays both discloses illusion and, at times, gives extra reality to the 'master action', meta-cinema combines enunciative disclosure with submersion in the narrative world.
>
> (Hatchuel 2004, p.125)

This account recognises that foregrounding artifice might have a containing effect, but only goes so far as intuiting Branigan's paradox (Anderson 1998, p.123), discussed above in 4.2.2, which sees potentially alienating cinematic techniques as conventionalised through repeated use. Indeed, Hatchuel invokes Todorov's conception of verisimilitude, which is also central to Branigan's paradox, arguing that alienation in these sequences may be contained because "metacinematic devices attempting to circumvent realism in Shakespeare films may fall into verisimilitude if the viewers expect these devices within the bounds of the genre" (2004, p.125). Hatchuel does not extend this analysis into the realms of *suture*, though, and does not see this interplay of alienation and verisimilitude as part of adaptation's ideological ontology. It might at first appear that in extending the analysis of the play within the play to flashback and fantasy sequences, rather than filmed

examples of internal drama, Hatchuel avoids fidelity analysis and focuses on adaptation's grammatical consequences. Substituting fantasy for Shakespearean metadrama contains, however, at least in this instance, the full ideological consequences of this metacinema. Although Hatchuel does not give a Shakespearean explanation for these negotiations of enunciation, neither does she locate these negotiations within Heath's masochistic context (1985, p.511). Branigan's paradox only explains how "even if you break the diegesis, you do not thereby gain a glimpse of reality. You simply create another formal element in the narrative [...] or another embedded 'world' within the film" (Anderson 1998, p.123). It does not explain how this other embedded world creates ideological pleasure by suturing spectators into constructed subject positions which masquerade as transcendental subject positions.

Choric characters and films within the films are not the only means of foregrounding and then disavowing authorial enunciation in the context of metacinema. Literal traces of Shakespeare's enunciation, in the form of written words upon the screen, can serve a similarly suturing function. These words frequently have a diegetic quality; writings on banners, posters, adverts.[41] Two examples from Luhrmann's *William Shakespeare's Romeo + Juliet* (1996) demonstrate some of these suturing possibilities.

[41] The relationship of these written forms of enunciation to loose adaptations which dispense with the original dialogue is discussed in 4.3.2.

The first example comes in the film's opening sequence. The initial part of this sequence's written enunciation is diegetic, or at least semi-diegetic. A news anchorwoman (Edwina Moore) delivers the playtext's prologue from a television suspended in blackness, the screen's headline emblazoned with Shakespeare's 'Star-Cross'd Lovers' (Fig.4.19). As the prologue nears its end, Luhrmann cuts to rapidly edited scenes of urban violence in shots replete with rapid zooms and whip pans (Fig.4.20). These shots are accompanied by melodramatic choral music, and a repeat of the prologue in voice-over, this time in a deeper male voice (Pete Postlethwaite). Selected lines from this voice-over are shown on a black screen (Fig.4.21) amongst this montage, into which Luhrmann then inserts two further layers of written enunciation – newspaper and magazine headlines referring to the Montague/Capulet feud (Fig.4.22), and the names and descriptions of important characters next to frozen close-ups of their faces (Fig.4.23).

Fig.4.19

Fig.4.20

Fig.4.21

Fig.4.22

Fig.4.23

Juxtaposing so many forms of written enunciation contributes to what Courtney Lehmann refers to as the adaptation's postmodern nature (2002a, p.136). It has also been conceptualised within a limitedly non-realist context, James N. Loehlin arguing, for example, that it "foregrounds its own status as a mediated representation; it […] begins and ends as a television broadcast, and sets several scenes in an abandoned cinema, the Sycamore Grove" (2000, p.123). Yet, ultimately, Loehlin's analysis falls back on interpretation determined by Shakespeare's canonical status, albeit filtered through Luhrmann's ambiguous (ir)-reverence towards his source text: "This double presentation of the prologue, once in a cheeky pop-culture parody, once with grave seriousness and an earnest bow to textual authority, sums up the film's divided approach to the chaotic world of Verona Beach and the timeless tragedy of the lovers" (2002, p.126).

From the perspective of *suture*, the foregrounding of the source text's fictive, enunciated nature, particularly when filtered through multiple forms of

postmodern presentation, each with different levels of artificiality, each juxtaposed against the other, might serve to heighten the subsequent reality-effect of the film's predominant realist grammar. And again, academic legitimation acts to disavow the grammatical disruption by answering 'for exploring Shakespeare' to Wollen's question "What is this film for?" (1985, p.503). Moreover, the pleasure-giving nature of this masochistic juxtaposition is demonstrated by the way in which Luhrmann edits together written enunciation, scenes of violence and the scene's choral soundtrack, and the accelerating cutting of these shots (echoing, again, Heath's notion of the "drama of vision" (1985, p.514)). This acceleration builds to a staccato crescendo that finally cuts to the play's opening scene of the fight between the Montagues and Capulets, a sequence that is filmed within a more conventionalised realist style.

The film's second example of literally re-enunciating Shakespeare's words into re-written form comes with Romeo's (Leonardo DiCaprio) professions of love. Alfredo Michel Modenessi describes these writings thus: "Act 1 of the film [...] presents us with a conspicuously 'bookish' Romeo who, in the corner of the proscenium of the abandoned movie-house, reads the strangely detached verses that we will soon notice are in his own handwriting" (2002, p.78). Modenessi's explanation for this presentation of written Shakespeare is that Romeo's detachment from the written verse "underscores the irony of a play that repeatedly tricks its protagonists into performing a predetermined

script for which few acting tips are provided, but where improvisation is impossible" (2002, p.78).[42]

Loehlin similarly argues that "[t]he pervasive keynote of hip irony returns again and again throughout the film. Romeo laboriously writes out his Petrarchan conceits in a journal […] then impresses Benvolio [Dash Mihok] with his poetic romanticism by seeming to invent them *extempore*" (2000, p.126). The visualised foregrounding of the adaptation's constructed, enunciated nature is thereby explained within the context of the playtext's irony, or of Luhrmann's complexly postmodern (ir)reverent 'hip irony' towards the playtext. The potentially grammatically-disruptive revelation of enunciation is thereby contained through recourse to Shakespearean canonicity.

These examples of metacinematic Shakespearean adaptation act as fainomaic translations in the sense that they transform elements of verbal metadrama into visual metacinema. They have a relatively autonomous relationship to metatheatre somewhat like Althusser's reworking of base/superstructure relations (1971, p.130). That is, they may derive from metatheatrical conventions, such as Chorus figures, or they may stand in for entirely new metadramatic devices. Either way, they operate within the parameters of fainomaic translation in the sense that they raise the threat of

[42] Section 4.4 will discuss this notion of predestination and foreknowledge within Shakespearean adaptation in more detail.

grammatical disruption only to contain the threat through both diegetic and academic legitimisations.

4.2.8 Fainomaic translation and realist adaptation's ontology

Although the preceding taxonomy has included elements of fainomaic adaptation that are optional, selective elements of how filmmakers might go about the process of adaptation, at its most basic level fainomaic translation is an inherent element of adapting Shakespeare to the screen, even a defining feature of realist adaptation's ontology. There are also elements of Shakespearean adaptation that offer further possibilities for masochistic *suture*, but which are not necessary preconditions of adaptation. The next part of this chapter addresses these forms, beginning, in the next section, with a different form of translation that variously shifts location, language and character rather than one which translates the verbal into the visual.

4.3 'Állagmic' translation from the avowedly Shakespearean to verisimilitude: '[A]cted over/In states unborn and accents yet unknown' (*Julius Caesar* 3.1.112-3)

I have described the translation of the verbal to the visual as fainomaic, from the Ancient Greek verb *fainomai*, meaning 'to appear'. This section addresses a different form of translation which is another possible element of a filmic poststructuralist writing formation in realist adaptation. Since it covers

shifts within location,[43] language and character I define it as an állagmic translation, from the Ancient Greek noun *állagma*, meaning the process of 'change' or 'replacement'.

Like all the following elements of this taxonomy, *állagma* is a technique that adaptations *may* employ, but which can vary greatly, or might not be used at all. *Állagma* is therefore a possibility of adaptation, rather than part of its ontology, or one of its preconditions.

Manifestations of állagmic translation are less systematic than manifestations of fainomaic translation because of this inherent selective nature, as the following taxonomy demonstrates. Given this less ontological quality to állagmic translation, and because the close case study of four adaptations of *Hamlet* which follows in chapter 6 analyses állagmic translation only where it intersects with the fainomaic, rather than to explore the full parameters of *állagma*, the following breakdown of állagmic translation is necessarily less detailed than what has preceded. Állagmic translation is therefore an area for further research.

A taxonomy is still possible, and desirable, at this stage, though, because many of the manifestations of állagmic translation demonstrate significant areas of continuity. It is particularly desirable because the continuity within

[43] What a shift in location might exactly entail is problematic, given that any Shakespearean adaptation shifts location from the Renaissance stage to a greater or lesser extent. Specific examples which address this will be explored in more detail shortly, in 4.3.1 and 4.3.2.

these various manifestations demonstrates the same kind of masochistic *suture* as fainomaic translation, exploiting a complex blend of foregrounding and disavowing artifice within film texts with a similar array of academic legitimisation. The following taxonomy therefore does not explore the full consequences of állagmic translation, but it is useful as an optional, attendant form of suturing translation that helps elucidate the analysis of the historical development of a poststructuralist writing formation in relation to realist adaptation's more general, ontological and inherent *fainomai* which is conducted in 4.2. *Állagma* demonstrates the multifaceted potential of masochistic adaptation, even if it is not necessarily inherent within it.

4.3.1 Shifting context(s) while keeping the Shakespearean language

The principal distinction, amongst these many, which delineates different forms of állagmic translation, is whether adaptations employ Shakespearean dialogue. This taxonomy deals with those that do not presently (see 4.3.2). In terms of those that do use Shakespearean dialogue, the main elements of *állagma* reside in changes to setting, *mise-en-scène*, cinematography, editing and music associated with filmic styles related to the new settings into which the Shakespearean characters, narrative and dialogue have been translated.

Locational shifts are a problematic concept because some form of locational shift is inevitable during the process of adapting into film. Shakespearean adaptations' legitimating academic discourses provide a conventionalising

rubric for interpreting locational shifts, though, grounded, once again, in culturally prescribed notions of Shakespeare's canonical status. Certain settings are deemed to be unproblematically 'Shakespearean' (for example, Coursen 2005, p.1; McBride 1996, p.122; Manvell 1971, p.123). Shifts out of these conventionalised settings, however, are understood as potentially alienating, as is demonstrated by Graham Holderness' analysis of Peter Hall's *A Midsummer Night's Dream* (1968):

> The film opens with a deliberate disruption of naturalist film convention: superimposed on an English neo-classical house, surrounded by images of order and authority, appears the title 'Athens'. The assurance customarily guaranteed by film techniques which confirm our normal habits of perception, is subverted: what we see on the screen may well be deceptive. (Holderness 1998, p.77)

Shifts in *mise-en-scène*, cinematography, editing and music have also been understood, within academic legitimation, in relation to perceived notions of fidelity (for example, Berlin 2002, p.35; Burnett 2000; Welsh 2007, p.105) and intertextual references to other films, particularly in relation to genre (for example, Buhler 2000; Friedman 2009; Keyishian 2000; Lanier 2006; Loehlin 2003). The relationships between these shifts and what is kept of Shakespearean language, narrative and character (elements of which will be covered in the taxonomy's examination of adaptations that dispense with the Shakespearean language in 4.3.2) are complex, but a constant amongst these relationships is their suturing nature.

Combining perceived non-Shakespearean settings, *mise-en-scène*, cinematography, editing and music with Shakespearean dialogue impacts on verisimilitude in complex, but always suturing, ways. Section 4.2.2 has already discussed Baz Luhrmann's account of how he juxtaposed traditionally non-Shakespearean *mise-en-scène*, editing and music with the Shakespearean verse in *William Shakespeare's Romeo + Juliet*:

> To keep the audience alive […] you've got to have a device, right, a distancing device, […] essentially there's got to be something that keeps the whole cinematic experience heightened, so you don't fall into, ever, a feeling that it's somehow keyhole, that it's psychological. […] In *Romeo and Juliet* it's the language"
>
> (Luhrmann 2011)

Michael Anderegg has noted a distinction between ways that Luhrmann employs this Shakespearean language. The first does not challenge verisimilitude: "At times, the film can simply pretend that the language and the 'poetic' diction are not alien to contemporary sensibilities. A line like 'thy drugs are quick' [5.3.120] fits easily into the drug culture of the Capulet ball sequence" (2003, p.60). The second emphasises a form of alienation that may reveal Shakespearean enunciation:

> At other times, the language is allowed to remain 'Shakespeare' – so, for a critical example, the sonnet lines Romeo and Juliet [Claire Danes] recite at first meeting are spoken in their entirety in spite of the fact that the meaning is not self-evident. […] Shakespeare's sonnet transports us momentarily back to the sixteenth century and in so doing collapses the worlds of Verona and Verona Beach.
> (Anderegg 2003, p.60)

Even this second, potentially alienating use of Shakespearean language operates in a cinematic context that ensures the language's comprehensibility, Anderegg arguing that "[f]or further instance that this scene will 'work', Luhrmann […] gives us the meeting of Romeo and Juliet in effect several times over through time expansion and repetitive editing patterns, and he precedes the sonnet meeting with the fish-tank meeting where the exchange of glances and the matching of identities have already been made" (2003, pp.60-61).

Here, again, is *suture*, the alienating challenge to verisimilitude of juxtaposing Shakespearean language with contemporary settings, *mise-en-scène*, cinematography, editing and non-diegetic music contained by conventionalised, and therefore seamless, cinematic narration. Previous elements of this taxonomy have stressed the close relationships between different forms of suturing translation, and Luhrmann's juxtaposition is a good example of this. The fish-tank meeting is a fainomaic translation of the enunciated sonnet, the foregrounded sonnet's *discours* contained by the conventionalised *histoire* of cinematic narration, tied in with secondary identification, discussed in 4.2.4, in relation to the star value of the scene's participants.[44]

[44] Lindsay Scott (2008) has discussed teen audiences' specularisation of Leonardo DiCaprio's Romeo in relation to a reduction in Juliet's agency compared to earlier adaptations.

Luhrmann's somewhat ambiguous explanation that his distancing device functions as "something that keeps the whole cinematic experience heightened" (2011), is potentially clarified by Gus Van Sant, another director of a film that juxtaposes the conventionalised contemporary with Shakespearean dialogue. Van Sant explains *My Own Private Idaho*'s (1991) use of verse from the *Henriad* as a bid "to transcend time, to show that those things have always happened, everywhere" (1993, pp.xlii-xliii). In this context, Luhrmann's alienated retelling of *Romeo and Juliet* makes the story not just about a specific boy and girl, but about *every* boy and girl.

My Own Private Idaho translocates the *Henriad* to the streets of contemporary America. The film's Falstaff-like character, Bob Pidgeon (William Richert), is the tutor to and exploiter of two young hustlers, Michael Waters (River Phoenix), the equivalent of peasant Poins, and Scott Favor (Keanu Reeves), the contemporary translation of Prince Hal. The film's juxtaposition of the conventionalised contemporary with Shakespearean verse is made more complex because most of the film's dialogue is not Shakespearean. The relationship between the film's two forms of dialogue is interpreted, within academic legitimation, in a variety of contexts that all share an unconscious fidelity bias that obfuscates állagmic *suture*. This legitimisation contains the juxtaposed foregrounding of Shakespearean dialogue with conventionalised filmmaking and dialogue within said conventionalised filmmaking, and through recourse to Shakespearean explanations for the juxtaposition.

Susan Wiseman, for example, links these changes in language to a verbal/visual binary that, firstly, allegorises character trajectory:

> Shakespeare marks the text as a demand that the audience transfer attention to the spoken, Shakespearean word. The film's contrasting of verbal and visual signifiers and sequences organizes, too, the differentiation of the narratives of the doomed Michael Waters and the rising Scott Favor; Michael's past is signalled in visions, Scott's control of the situation is shown in his Prince Hal-like control of dialogue and its placement in relation to Shakespeare.
> (Wiseman 2003, p.208)

Secondly, Wiseman interprets this verbal/visual binary within a reflexive context, although such a context depends upon the cultural status of Shakespeare's canonicity:

> Bob Pigeon speaks in 'Shakespeare' and those involved in prolonged conversation are drawn into it. [In contrast,] the desperate side of the underworld is either untouched by Shakespearean language or, when it is, this results in an annexation of the Portland hotel to Shakespeare's scenes, not vice versa. The entry of 'Shakespeare' into the text produces, or emphasizes, the visual/verbal split and initiates the 'movie within a movie' effect derived as much from the way 'Shakespeare' as a cultural anchor takes over the text as by the text's carnivalizing or radicalizing of Shakespeare.
> (Wiseman 2003, p.209)

Wiseman thinks of these juxtapositions as a manipulation of something inherent in the film's relationship to the Shakespearean text, and perhaps to the process of adaptation more generally, arguing that "the film has a metarelationship to Shakespeare. Even as it thematises the struggles between fathers and sons, and to an extent offers a social critique of these issues, *Idaho* could be figured as in an oedipal relationship to the material

out of which it produces itself, particularly 'Shakespeare'" (Wiseman 2003, p.208).

This oedipal relationship to Shakespeare therefore explains the potential alienation of the film's complex mixture of the Shakespearean and non-Shakespearean. Its ambiguous intertextuality can be understood *as* Shakespearean, rather than as something that both foregrounds and disavows the artificiality of Shakespearean adaptation. Andrew Murphy can consequently argue that the film is

> perfectly well located within the broader Shakespeare tradition, in the sense that, just as the typical Shakespeare play provides an interweaving of materials drawn from other sources, so van Sant [sic], in fashioning his narrative, draws upon Orson Welles' *Chimes at Midnight*, which, in its turn, draws on Shakespeare's Falstaff material, supplemented by additional matter from Holinshead's *Chronicles*, on which Shakespeare also, of course, relies. What van Sant [sic] offers, then, is a complex intertextual narrative in which the Shakespearean material operates within a [sic] elaborate and intertwined cultural referencing system.
> (Murphy 2000, pp.19-20)

For Kathy Howlett this Shakespearean source to the film's intertextuality facilitates a relevant reimagining of the *Henriad*. The combination of Shakespearean and non-Shakespearean dialogue can then be used to explain how "by writing Shakespeare's play into the centre of his script and by imitating Welles's celebrated tavern scenes, Van Sant breaks down the binary opposition between high and low culture to reveal the vitality of the Shakespearean text given an American context" (Howlett 2002, p.168).

The extent to which Howlett's academic legitimation *sutures* the potential alienation of foregrounding the juxtaposition of Shakespearean dialogue with non-Shakespearean dialogue/filmmaking is demonstrated by the fidelity context in which she locates her approach to the film's intertextuality:

> Such a metamorphosis is licensed within the *Henriad* itself when Poins bids Hal 'put on two leather jerkins and aprons, and wait upon him [Falstaff] at his table as drawers.' Hal describes his transformation as that 'from a […] prince to a prentice? A low transformation! That shall be mine, for in everything the purpose must weigh with the folly.' Hal's purpose – to expose Falstaff – justifies the 'low transformation,' much as Van Sant's reframing effectively subverts and exposes the nostalgia established in Welles's film for 'Merrie England' and the world of Falstaff's tavern.
> (Howlett 2002, p.165)

Indeed, given the specific nature of language within the *Henriad,* this intertextual mixing of language and filmmaking is understood by Howlett as the only way to be faithfully Shakespearean:

> Van Sant degrades the carnivalesque language of the Shakespearean text to liberate it. […] Shakespeare's play not only spoke to contemporary [Elizabethan] anxieties about the displaced and marginalized but spoke about it in a vulgar carnivalesque discourse of its time. In a very real sense the play offers a critique of contemporary anxieties in a degraded and popular guise not dissimilar to Van Sant's own agenda. Yet, as Van Sant's film implies, subversive expressions become absorbed by the culture that they criticize. Today the play's carnivalesque language is enshrined within the 'official' linguistic codes that the play itself mocks and parodies. Within this context we begin to understand that Van Sant's project in revisioning the language of Shakespeare's play is, in effect, an attempt to bring it into accord with the energies of the 'original Shakespeare'.
> (Howlett 2002, pp.178-9)

Alienating combinations of the Shakespearean and the non-Shakespearean are therefore interpreted as the only way to communicate Shakespeare's original juxtaposition of the worlds of tavern and Court, rather than as an alienating effect that might foreground the adaptation's constructed nature. Again, when grammatical inconsistency "breaks not only the fantasy identification but also the narrative surface", raising Wollen's question, "What is this film for?" (1985, p.503), the answer from academic legitimation is emphatically; 'for exploring Shakespeare'.

These shifts in language are also interpreted, within the context of an important turn in adaptation studies from around the beginning of the century, as dialogic manipulations of authorship derived from the work of Bakhtin (see 3.4). Such an understanding of authorship perpetuates the Barthesian conception, discussed in section 3.4, offering another vision of adaptation that, in displacing textual origins, misses key elements of its conservative ontology.

This distinction between Benvenistene and Barthesian authorship, discussed in 3.4, focuses on visual translations. The distinction between Benvenistene and Bakhtinian authorship focuses on verbal translations, which, like other examples of *állagma*, are optional, rather than inherently ontological. At the broadest level the similarities between Barthes' and Bakhtin's authorship are striking. Just as for Barthes "writing is the destruction of every voice, of every point of origin. Writing is that neutral, composite, oblique space where our subject slips away, the negative where all identity is lost" (1995, p.125),

Bakhtin's insistence on the "primacy of context over text" means that "all utterances are heteroglot in that they are functions of a matrix of forces practically impossible to recoup, and therefore impossible to resolve" (1981, p.428). It is rather, in another display of displaced authorship, the interpretations of these theoretical positions within adaptation studies which demonstrate wider differences in definitions of authorship. Perhaps because of Barthes' distinctions between readerly and writerly texts (1975), critics like Belsey have located attempts to "impose a limit on [...] [a] text, to furnish it with a final signified, to close the writing" (Barthes 1995 pp.128-9) within the context of one form of such writing, the (realist) cinema, at the expense of another, the (Elizabethan) theatre. The Bakhtinian inspired critic, however, working within the context of "Bakhtin's notion of author and character as multi-discursive and resistant to unification" remembers that "if authors are fissured, fragmented, multi-discursive, hardly 'present' even to themselves, the analyst may inquire, how can an adaptation communicate the 'spirit' or 'self-presence' of authorial intention?" (Stam 2005b, p.9), even if that authorial intention be interpreted by the Barthesian critic as writerly. Nevertheless, both the Barthesian and Bakhtinian interpretations, in displacing the origin point of authorship, disavow Benveniste's distinction between *discours* and *histoire* with similarly ideological consequences.

But the specific manifestations of these interpretations are somewhat different. Bakhtin's dialogic logic is central, not only to a recent turn within adaptation studies which offers the insight that "[e]very age, Bakhtin suggested, reaccentuates in its own way the works of the past" (Stam 2005a,

p.28), but also to the way in which this reaccentuation may operate ideologically. This is because the reaccentuation disavows not only the canonised status of the original, as the proponents of this turn would advocate, for sound political and ethical reasons, but also potentially disavows the ideological consequences of translating an accent that is foregrounded as fictitious into one that is reaccentuated into something 'familiar' in terms of 'living' dialects, and into something 'relevant' in terms of 'living' experiences rather than closed-off and potentially distant origins. This reaccentuation thereby conceals the marks of its construction in relation to a foregrounded piece of artifice, and works within Benveniste's context of "events [that] seem to tell themselves" (1970, p.241). *Discours* is once again disavowed into *histoire*, and as with Belsey's appropriation of Barthesian authorship (see 3.4), the translation occurs both within adaptations themselves and within their legitimating academic interpretations.

An adaptation (and its academic interpretation) of Shakespeare's *Julius Caesar*, the Taviani brothers' *Cesare deve morire* (*Caesar Must Die*) (2012), and Maurizio Calbi's study thereof (2014), demonstrate this potential and unintended conservative use of Bakhtinian authorship. The film is an adaptation set in a real Italian prison, Rebibbia, charting the inmates'/actors' rehearsals for a theatrical performance of the play. The two principal ways in which the film "reaccentuates in its own way the works of the past" (Stam 2005a, p.28) is through its literal reaccentuation, from Shakespearean English to Italian and then to the cast's regional dialects, and through the parallels drawn between the Shakespearean themes of honour, betrayal,

murder etc. and the prisoners' own experiences. These two elements are combined most explicitly when the convicts' dialects are contextualised within the conventions of *mafia* culture.

The first of these two elements is the most explicitly Bakhtinian. For Calbi "these dialects continually shift from more formal to less formal registers; they refract and 'rewrite' each other in a kind of Bakhtinian heteroglossia" (2014, p.241). In so doing "the translation of *Julius Caesar* into a number of dialects bears witness to the fact that 'Shakespeare' does not *properly* belong; that it is an 'entity' […] that lends itself to an almost infinite variety of 'migrations'" (2014, p.240). It is perhaps an exaggeration to say that this lack of belonging "obliterates all traces of the enunciation" (Metz 1985, p.544) as surely as Belsey's Barthesian disavowal of foregrounded enunciation, given the way that Calbi recognises the "uncanny *survivance* of this specter [Shakespeare]" (2014, p.248, original emphasis). Nevertheless, if this *survivance* means that enunciation cannot be fully obliterated, Shakespeare's authorial voice is still, as Bakhtin would have it, "impossible to recoup, and therefore impossible to resolve" (1981, p.428). In Calbi's claim that "[i]f it is a 'foreign Shakespeare,' therefore, it is 'foreign' more than once, inscribing a movement *across* and *in-between*, a rhyzomatic movement that frustrates – and irremediably defers – points of arrival or destination" (2014, p.241), the foregrounded centrality that marks Shakespearean enunciation as *discours* is dissipated.

The Bakhtinian critic might suggest that Benveniste's *discours* is an unsatisfactory category, given Leitch's claim that "the most exciting prospect offered by contemporary adaptation studies is not that they offer us a new way of understanding all films or all novels, but rather all texts as intertexts, all reading as rereading, all writing as rewriting" (2005, p.239), and that the displacement of textual origin is not inherently conservative. However, *Cesare deve morire* demonstrates adaptation's tendency to replace foregrounded *discours* with several forms of conservative *histoire*, and for this replacement to include Bakhtinian elements. Academic interpretation, moreover, completes this hermeneutic circle, linking the Bakhtinian reaccentuations of dialect and of relevance. For Calbi, the imprisoned actors "explore the extent to which their real-life experiences of violence, ambition, and betrayal interface with the life and vicissitudes of the Shakespearean characters" (2014, p.236). In relation to the same scene, that of Antony's funeral oration, in which Belsey located a *fainomaic* manipulation of Shakespearean language that I have characterised as the shift from *discours* to *histoire*, Calbi discusses another manipulation of the foregrounded Shakespearean language which destabilises that foregrounding:

> the translation of 'honourable men' as '*uomini d'onore*' (in both Italian and dialect), an expression invariably used to refer to members of the *mafia*, and its ironic reiteration throughout the scene, are amongst the most emblematic examples of the extent to which notions of Roman honour resonate with the codes of honour of organised crime associations.
>
> (Calbi 2014, p.242, original emphasis)

Shakespearean themes are here translated into a form of relevance that is both dialogic and diegetic, linking the reaccentuation of the Shakespearean language with characters experiencing these themes personally, as well as in terms of their acting out a foregrounded piece of artifice.

This diegetisation of the actors' dialogic translations of language breaks down the potentially alienating distinction between *discours* and *histoire* as the cast 'seamlessly' experience that which loses its foregrounded artificial nature. Calbi claims that "the actors interpret Shakespearean roles but also play themselves, often stepping out of these roles, in a quasi-Brechtian fashion, to offer comments on the Shakespearean text" (2014, p.235). His analyses of the scenes in which this happens, though, are less suggestive of Brechtian alienation than of conservative diegetisation:

> Salvatore Striano [rehearsing his role as Brutus] stops acting as soon as he delivers the lines: 'O that I then could strip out the spirit of the tyrant and not tear open his chest!' (see the original's 'O that we could then come by Caesar's spirit/And not dismember Caesar!' 2.1.168-69), because they remind him of the words spoken by a friend – 'they were different but the same,' as he puts it – as the latter was about to kill a snitch (*infame*) on behalf of a local *camorra* boss.
>
> (Calbi 2014, p.244, original emphasis)

Not only is Striano's/Brutus' interpolation here preceded by another Bakhtinian reaccentuation of the foregrounded Shakespearean enunciation, but Striano's response to this artifice is presented as 'real', and is delivered *ex tempore*, seamlessly, as opposed to enunciatively, that is as clearly distinguished from the rehearsing lines which the actors are still reading from

sheets of paper at this point. The translations in dialect and relevance seamlessly overlay the *discours* with a form of *histoire* that is both dialogic and diegetic.

Bakhtinian adaptation[45] and Bakhtinian academic interpretation are both therefore part of the process of verbal translations from *discours* into *histoire*. But Bakhtinian adaptation also contains elements of *fainomaic* translation. Bakhtinian academic interpretation cannot locate these within a Benvenistene context. It is the academic legitimation of these elements within a Bakhtinian context, analogous with Belsey's legitimation within a Barthesian context, that is most instructive in terms of how adaptation transforms *discours* into *histoire*. In terms of the overriding argument here, it is this manipulation of *discours* into *histoire* which again demonstrates how adaptation produces an additional layer of anamorphic enunciation which can facilitate the thesis' investigation into the diachronic impact of socio-cultural determinants on filmic writing formations.

This Bakhtinian context disavows the *fainomaic* translation into a dialogic or diegetic (in terms of relevance) translation. In terms of the latter this means that Calbi puts the visual metaphors for foregrounded Shakespearean themes into the context of relevance to the diegetic actor/prisoner, as with this interpretation of Striano/Brutus giving his understanding of the playtext's

[45] Although the Taviani brothers might not couch their adaptation in as explicitly theoretical terms as Calbi's analysis thereof, they do include scenes in which their stand-in, the play-within-the-film's director, encourages the prisoners to use their own dialects as well as their own experiences.

relevance a physical manifestation: “We then see him sweeping the floor while continuing to recite Shakespeare, with words embodying a crescendo of aggressivity: it is almost as if the menial task he is forced to execute as Striano-the-convict inexorably fed into *Brutus*’s desire for freedom” (2014, pp.241-2, original emphasis). Again, the dialogic element of both the scene and the interpretation is apparent here in Calbi’s recourse to Shakespeare’s recitation, but the accompanying *fainomaic* translation is understood as relevance between Shakespeare and the prisoners rather than a seamless concealment of enunciation.

The film’s *fainomaic* link between *mise-en-scène*, character, dialect and dialogics is most clearly articulated, and most extensively disavowed, in a scene in which the camera tracks across the prison in long shot, before dissolving into a close-up of Caesar, and Calbi’s analysis thereof. Calbi closely links this scene’s dialogic nature, and its relevance, to both the playtext and its relevance to the actors/prisoners: “One of the ‘states unborn’ (or ‘kingdoms’) is Rebibbia prison itself, which is in many ways a ‘monstrous state’ (1.3.71)” (2014, p.240). He notes the camera’s visual work, but links it with metamorphoses of language and experience, explaining how the longshot pan across the prison is accompanied by the sounds, but not the sights, of prisoners’ private melancholy thoughts regarding their predicament:

> Like the ‘watch’ mentioned by Calphurnia, they see ‘horrid sights’ (2.2.16). One could go as far as to argue that, in the film, the ‘ghosts’ that ‘shriek and squeal about the streets’ (24) – in fact, most of the ‘prodigies’ and ‘portentous things’ (1.3.28,31) of Shakespeare’s play – metamorphose into the

> haunting 'specters' of past and present traumatic experiences. And, perhaps, the camera itself is such a 'watch,' taking upon itself the ethical task of recording the traumas triggered by the 'monstrous state' (71) of the prison, and doing so in a dream-like, almost nightmarish manner.
>
> (Calbi 2014 p.246)

For Calbi, the camera's task here is ethical rather than grammatical, objectively recording the Bakhtinian bundling of language and relevance. It is not entirely clear here, either, whether the camera's 'watch' refers to this scene in particular, or to its role in the adaptation more generally, since the traumatic experiences that Calbi mentions extend beyond this scene. Even if he means to explicitly link the camerawork with the scene's articulation of the prisoners'/actors' relevance to the perceived spirit of the playtext, the *fainomaic* translation is understood as a facilitator of this bundling, rather than, within the Benvenistene context, as a way to express meaning without revealing that meaning's foregrounded construction.

When the slow pan across the prison gradually dissolves into a low angle shot of a purposeful Caesar (Giovanni Arcuri) *en route* to the Senate and to his death, Calbi notes the connection between these two images and the conflation of Shakespearean themes and the prisoners' experiences: "for a few seconds, a close-up of a self-satisfied Caesar is superimposed upon the image of the prison building, which cogently furthers the identification of 'Caesar' with a 'monstrous' prison system. It is a close-up that symbolically makes him into a target of grievances to be urgently redressed: Caesar – indeed – must die" (2014, p.246). The translation of foregrounded *discours*, in which Shakespeare's words would make this link clear, as indeed Calbi

does in his explanation, is replaced, in the film, with seamless *histoire* in which images that are not foregrounded within the context of Shakespeare's enunciated words, and indeed are separated out from and juxtaposed with those enunciated words, unfold. The Bakhtinian context means that the *fainomaic* translation of *discours* into *histoire* is interpreted as a manipulation of dialogics and relevance, rather than as a suppression of the adaptation's foregrounded artifice.

4.3.2 Shifting context(s) and changing the Shakespearean language

Adaptations that shift context(s) more frequently change the Shakespearean language entirely. Their relationships to Shakespearean sources are therefore necessarily less clear, but they demonstrate forms of *suture* similar to those of more 'traditional' adaptations. Indeed, linking the elision of Shakespearean language with shifts to contemporary settings, *mise-en-scène*, cinematography, editing and music seems to downplay the foregrounding of Shakespearean enunciation entirely. One strand of academic legitimation deems such állagmic adaptations beyond the remit of serious analysis, James M. Welsh arguing, for example, that "[d]erivative adaptations that ignore Shakespeare's language while exploiting his plots and characters should be considered misguided and corrupt" (2007, p.105).

Yet, more often, these adaptations are located within contexts that downplay Shakespearean enunciation with elements of unconscious *suture*. David Gritten, for example, refers to Richard Loncraine not mentioning the "S-word"

during his filming of *Richard III*: "'I'm encouraging everyone working on this film not to think of it as Shakespeare' says director Richard Loncraine. 'It's a terrific story and who wrote it is irrelevant'" (in Boose and Burt 1997, p.11). Lynda E. Boose and Richard Burt claim, of 1990s adaptations, that "the fact that Shakespeare is the author seems to be becoming not only increasingly beside the point but even a marketing liability" (1997, p.11).

In part, replacing Shakespearean with contemporary dialogue erases the potential grammatical disruption of the former. Instead of the alienating juxtaposition of archaic language with contemporary settings, *mise-en-scène*, cinematography, editing and music marked as so important by Luhrmann (2011), Anderegg (2003, p.60) and Howlett (2002, p.168), all elements of the adaptation fit within conventionalised generic expectations.

However, although the enunciated presence of Shakespeare in these films is sublimated, and indeed is entirely unnecessary, it is something that repeatedly resurfaces. The names of characters and locations are frequently either taken directly from the adapted playtexts or slightly anglicised. *She's the Man* (Andy Fickman 2006), for example, a loose teen adaptation[46] of *Twelfth Night*, features many of these sublimated references. The Isle of Illyria is shifted to Illyria High School, whose principal soccer rival is named Cornwall, after one of the play's characters (Fig.4.24). *Twelfth Night*'s

[46] There is a relatively sizeable body of academic writing on Shakespearean films in teen settings. See, for example, Balizet (2004); Boose and Burt 1997; Burt (1998, 2002); Clement (2008); French (2006); Osborne (2008); Pittman (2008).

subtitle, *What you Will*, becomes Illyria's school play (Fig.4.25). These Shakespearean references, furthermore, are enunciated in written form, demonstrating again the close link between *suture* and written Shakespearean enunciation, discussed, in relation to Luhrmann's *William Shakespeare's Romeo + Juliet*, in 4.2.7.

Fig.4.24

Fig.4.25

Academic legitimation again acts to contain these Shakespearean resurfacings. Boose and Burt explain these enunciative traces thus:

> In the wake of the present displacements of book and literary culture by film and video culture and the age of mechanical reproduction by the age of electronic reproduction, the traditional literary field itself has already, to some extent, been displaced as an object of enquiry by cultural studies. [This form of sublimated enunciation] enacts this displacement, invoking the high status literary text only to dismiss it in favor of the actor's performance.
>
> (Boose and Burt 1997, p.10)

L. Monique Pittman locates these Shakespearean traces in *She's the Man* within a similar cultural context: "This tissue of allusions to Shakespeare and England imagine the playwright as a pastiche of cultural references and construct a subjectivity for the poet akin to postmodern understandings of the self as a series of intersecting and contradictory discourses" (2008, p.133).

If this "tissue of allusions" were limited to postmodern adaptations then this argument might be persuasive. There are examples, though, of much earlier loose Shakespearean adaptations using contemporary dialogue and settings[47] that also seem compelled to invoke "the high status literary text only to dismiss it" (Boose and Burt 1997, p.10). *An Honourable Murder* (Godfrey Grayson 1960), for example, one such adaptation of *Julius Caesar* set in the contemporary business world, precedes "postmodern understandings of the self as a series of intersecting and contradictory discourses" (Pittman 2008, p.133), and also contains both a "tissue of allusions" not dissimilar to those in *She's the Man*, and a reflexive fascination with the textual origins of reworked source material much like that which I

[47] These include, for example, *A Double Life* (George Cukor 1947), *Kiss Me Kate* (George Sidney 1953), *Joe MacBeth* (Ken Hughes 1955), and *An Honourable Murder* (Godfrey Grayson 1960).

discussed in relation to Luhrmann's *William Shakespeare's Romeo + Juliet* in 4.2.7.

The film opens, after two title screens of the principal actors and title, with a written and textually foregrounded example of Shakespeare's enunciation from the source play out of which the film is loosely adapted, and from which the latter's title is also derived (Fig.4.26). Characters' names are either taken directly from the playtext, or slightly anglicised, so there is a Brutus (Norman Wooland), a Cassius (Douglas Wilmer) and a Julian, rather than Julius, Caesar (John Longden). Moments of direct Shakespearean dialogue are incorporated so that, for example, Julian Caesar describes Cassius as having a "lean and hungry look" (1.2.195), and wishes he were instead surrounded by the "fat and sleek-headed" (1.2.193-4). In a similar way to how *She's the Man* re-presented Shakespeare's locations as rival schools, *An Honourable Murder* incorporates Shakespearean elements into the names of the rival companies 'Pompey Shipping Line' and 'Imperial Petroleum Company', the latter of which is rendered into visualized form as a small statue of a Roman imperial eagle on Cassius' desk (Fig.4.27). The visual theme of statues representing Shakespearean enunciation also appears in a bust of Caesar which Antony (Philip Saville) and Caesar's secretary (Elizabeth Saunders) stand beside whilst ruminating on the dangers to the statue's personification (Fig.4.28). This moment is not dissimilar to Cassius' juxtaposition, whilst standing beneath Caesar's statue in Mankiewicz's adaptation, discussed above in 4.2.3, of how Caesar 'doth bestride the narrow world/ Like a colossus, and we petty men/ Walk under his huge legs' (1.2.133-5) with the real man's weaknesses and faults

(1.2.101-129) (Fig.4.7). Indeed, *An Honourable Murder*'s use of statues here is a demonstration of the fainomaic presentation of Shakespearean enunciation such as that discussed in relation to Mankiewicz's adaptation in 4.2.3, and potentially also relates to visualised forms of thematising foreknowledge and film's deceptive ontology that is outlined below, in section 4.4.

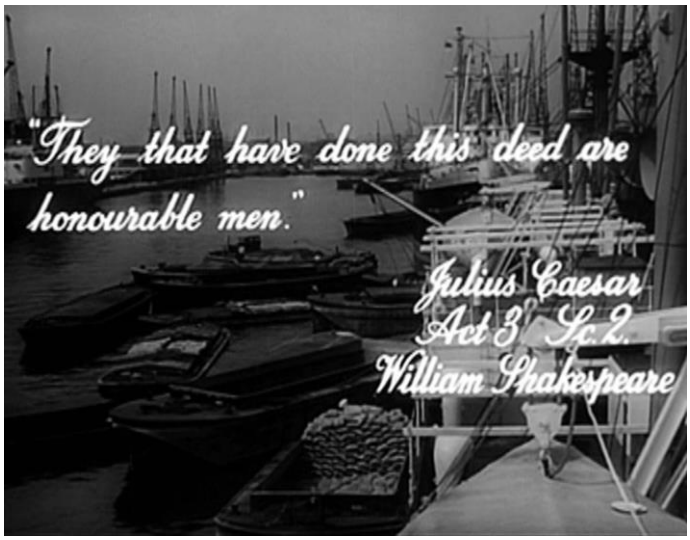


Fig.4.26


Fig.4.27

Fig.4.28

The diachronic continuity between the Shakespearean “tissue of allusions” (Pittman 2008, p.133) and the foregrounding of Shakespeare’s written enunciations within *An Honourable Murder*, *She’s the Man* and *William Shakespeare’s Romeo + Juliet* suggest the operations of unconscious masochistic *suture*, rather than “postmodern understandings of the self as a series of intersecting and contradictory discourses” (Pittman 2008, p.133). Replacing Shakespearean with contemporary dialogue, within this form of állagmic adaptation, does not remove the conservative reflexivity of foregrounding the film’s constructed nature via barely repressed Shakespearean enunciation. This suggests that there is something inherent in this form of állagmic translation. Even though the overt signifiers of Shakespearean enunciation are replaced with signifiers of seamless *histoire*-like verisimilitude, elements of Shakespearean *discours* repeatedly and masochistically resurface.

The fetishistic nature of these resurfacings, and of the written fainomisation of Shakespearean enunciation, is demonstrated in another loose contemporary adaptation, this time of *Richard III*, set amongst the Hispanic street gangs of California; *The Street King* (2002). The names of characters are here transformed, in this case into a Hispanic form; Richard himself is Rico (Jon Seda), King Edward is Eduardo (Timothy Paul Perez), Lady Anne is Anita (Tonantzín Carmelo), and her dead husband, slain once again by Richard/Rico is transformed from Edward into Alejandro (Adam Rodriguez), to distinguish him the film's other Edward/Eduardo. After Rico woos and wins Anita he rips open her shirt and descends, pausing to lick and kiss the written enunciation, in tattoo form above the belly button, of Anita's former lover whom he had earlier killed (Fig.4.29). This is an adaptation that once again renders its Shakespearean origins into visualised and bastardised form, the icon of the Bard contemporised into graffiti (Fig.4.30). The sexualisation of Shakespeare's written traces, in the close-up of Rico's abdominal kiss, demonstrates how adaptation not only exploits Shakespearean origins for narrative and thematic purposes, but does so masochistically. Anita's acquiescence to Rico's advances could certainly be seen as masochistic, whilst Rico's kiss of the tattoo borders on an emasculating, homosexual fellatio of the usurped dead rival. It is not enough that Rico woos and wins Anita as the textual Richard does, he must fetishize both what he appropriates from the source text, and the written nature of that text.

Fig.4.29

Fig.4.30

4.3.3 Shifting gender from boy actors

A final element of állagmic translation concerns shifting from boy actors taking female roles, as they did on the Renaissance stage, to women actors

playing these female roles. Having women playing female roles fits in with contemporary conceptions of both gender economics and verisimilitude. As such, boy actors do not generally threaten realist grammar because they are not represented. But more limited examples of presenting boy actors in female roles might offer a further level of disruption beyond the grammatical. Feminist understandings of the Renaissance stage's structural transvestism stress the potential for a metadramatic disruption of patriarchal assumptions. Karen Newman, for example, argues that Kate's submission in *The Taming of the Shrew*, via the "indeterminateness of the actor's sexuality, of the woman/man's body [and] the supplementarity of its titillating homoerotic play [...] foregrounds its artifice and therefore subverts the play's patriarchal master narrative by exposing it as neither natural nor divinely ordained, but culturally constructed" (1987, p.145). For Belsey this means that boy actors could undermine patriarchy, "calling it into question by indicating that it is possible, at least in fiction, to speak from a position which is not that of a full, unified, gendered subject" (1985, p.180). In this sense, Renaissance boy actors have been understood as metadramatic and, given academic legitimation's focus on how "[i]n adapting Shakespeare to the screen, the filmmaker must [...] respond to the plays' metatheatricality by either rejecting alienating devices or finding a cinematic counterpart to the theatre's self-reflexivity" (Rasmus 2001, p.147), it is possible to chart reflexive responses to this specific form of metatheatricality.

This taxonomy has already addressed adaptations that focus on *narrative* examples of transvestitism, such as *She's the Man*, loosely adapted from

Twelfth Night, which feature diegetic characters diegetically crossdressing. This diegetic nature to their crossdressing both prevents grammatical disruption and severely limits the kind of critique of monolithic gender positions discussed by Newman and Belsey. It also facilitates a rigid and conservative policing of gender roles rather than exposing them "as neither natural nor divinely ordained, but culturally constructed" (Newman 1987, p.145). For Jennifer Clement, "although *She's the Man* employs the cross-dressing plot of *Twelfth Night*, it carefully reinforces 'conventional expectations' about gender and sexuality by constantly reminding us that Viola is in fact female, through flaws in her performance of masculinity and through scenes in which she is dressed as a properly feminine girl" (2008, p.9, my pagination). Clement argues that these distinctions are employed to locate Viola's crossdressing within a conservative approach to feminism as an angry and dysfunctional character flaw or misguided adolescent phase to be overcome: "the principles and victories of second-wave feminism are portrayed as irrelevant to the current generation of girls, and third-wave feminism is reduced to being able to play with the boys while also remaining attractively girlish enough to guarantee romantic male attention" (2008, p.12, my pagination).

More potentially anti-realist are those few examples that present boy actors playing female stage roles within the narrative. The potential disruption is contained, though, by locating this transvestism within the specific context of the Renaissance stage, against which the overall seamlessness of the cinema is juxtaposed. Olivier's *Henry V* (1944) opens and ends with a

presentation of the Renaissance stage which surrounds and contrasts with the majority of the seamless film. The conclusion of this process features a cut from the diegetic, cinematic world that has been the bulk of the adaptation, back to the presentation of the Renaissance stage on which it began. The subject of this cut is Henry (Laurence Olivier) and Katherine (Renee Asherson), the French princess whom the King has just wooed, and the juxtaposition of the semiotic contexts from cinematic to theatrical means that Katherine shifts from being a woman to being a boy (George Cole) dressed as, and acting as, a woman. The completely (or perhaps double-) diegetic couple are only shown together from behind, as they walk towards an altar to be married (Fig.4.31). When they turn they are shown individually in close-ups (Figs.4.32 and 4.33). The cut from the doubly-female Katherine is to a shot of the couple with a boy now acting Katherine's role (Fig.4.34) and, as is revealed as the camera zooms out, upon an Elizabethan stage with a curtain behind which the Chorus conceals the acting couple (Fig.4.35). To further enmesh these levels of diegesis, applause begins with the close-up of Henry and continues to the end – this is the applause of both the wedding congregation and the Elizabethan theatre's audience. Such a shift has the potential towards a homoerotic critique of monolithic gender positions such as is discussed by Newman (1987) and Belsey (1985). Both the containing mechanisms of academic legitimation and filmmaking practice mean, though, that the threat to cinematic grammar is minimised.

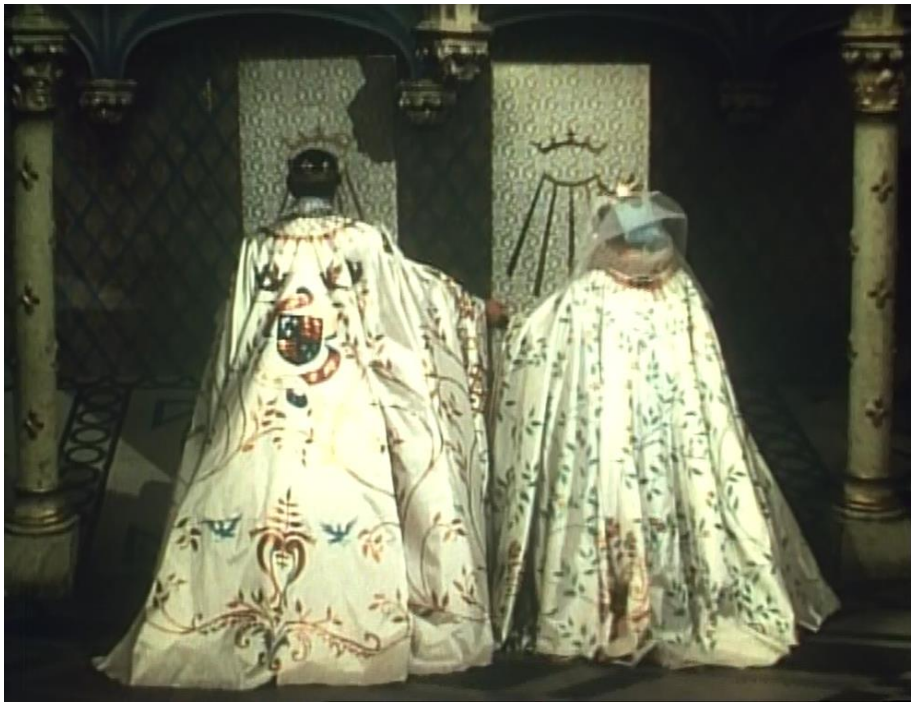


Fig.4.31

Fig.4.32

Fig.4.33

Fig.4.34

Fig.4.35

In terms of academic legitimation, the shift can be located within canonical contexts. Hatchuel argues, for example, that

> Olivier's filmic interpretation […] points in two directions, *preserving the ambivalence present in the original text*. […] While Henry is still played by Olivier, Katherine is now played by a boy actor, *thus following the Elizabethan convention*. By disclosing the conditions of performance, Olivier *nostalgically calls attention to Shakespeare's original staging at the Globe*, while *constructing the wooing scene as play-acting in every sense. Henry would only be a performer in a play about performance.*
>
> (Hatchuel 2004, p.173, my emphasis)

This analysis focuses on the ambivalence of the 'original' text, nostalgia for Elizabethan convention, and the way in which the cut metacinematically reimagines a theme already present within the play's perceived meaning. Yet these considerations demonstrate the close link between the twin containing agents of academic legitimation and állagmic translation. In terms of the

latter it is clear that Hatchuel's analysis, although it does not locate this cut within the context of *suture*, is right to focus on fidelity contexts in the sense that these seem to be elements of Olivier's conservatively reflexive *állagma*. Foregrounding artifice is safe if it done within the confines of the theatrical. Instead of contaminating the cinematic, theatrical artificiality might enhance filmic *histoire* through juxtaposition. Heath's understanding of the pleasure-giving masochistic relationship between presenting and containing grammatical inconsistency (1985, p.514) can apply to this juxtaposition of theatrical transvestism and cinematic heteronormativity, and explains why the unnecessarily non-verisimilar resurfaces as a "reflexive fascination *in* films" (Heath 1985, p.514).

4.4 The drama of foreknowledge: '[T]he end is known' (*Julius Caesar* 5.1.126)

Sections 4.2.8 and 4.3 have established that fainomaic translation is inherent and even ontological to realist adaptation, whereas állagmic translation is relatively optional. This section focuses on an element of adaptation that falls somewhere between these two poles. There is, furthermore, a degree of variance within the ways in which the foreknown nature of Shakespearean narratives, characters, themes and dialogue is foregrounded. Állagmic adaptations that suppress traces of Shakespearean enunciation and are marketed at teen audiences do not necessarily carry overt traces of foreknowledge. Adaptations that contain clearer signifiers of Shakespearean enunciation more necessarily negotiate the fact that (some) audiences might

have (some) foreknowledge of the films' narratives, characters, themes and dialogue.

As with the two forms of translation outlined above, foreknowledge works within the mechanisms of masochistic *suture*. The principle of Benveniste's *histoire* (Metz 1985, p.544) is that film passes itself off as a seamless un-authored unfolding which obfuscates its constructed nature. As with my account of fainomaic translation outlined in section 4.2, this seamless *histoire* is potentially foregrounded as partial, constructed *discours* because the films' narratives, characters, themes and dialogue may already be known to audiences. The relationship between these forms of *histoire* and *discours*, in terms of foreknowledge, is similar to their relationship in terms of fainomaic translation in two key ways. Firstly, *suture* is in operation when the *discours* is first presented, and subsequently contained into *histoire*. Just as Heath identified the disruption and subsequent containment of realist grammar as something inscribed into narrative as the "drama of vision" (Heath 1985, p.514), so too the masochistic exploitation and thematisation of what is already known about Shakespearean texts can be understood as the drama of foreknowledge. Secondly, academic legitimation locates this containment within the context of fidelity analysis.

Many of the examples discussed above demonstrate the link between fainomaic translation and suturing foreknowledge. Section 4.2.3 discussed Wilson's analysis of Mankiewicz's *Julius Caesar*'s portrayal of statues (2000, pp.149-52). Wilson claims that the film "relies heavily on busts and statues to

establish a compelling mise-en-scène and underscore thematic elements" (2000, p.149). He links this *mise-en-scène* with perceived Shakespearean meaning when he argues that "Mankiewicz makes us believe that the busts and statues are omens just as significant as lions or 'men in fire' walking the Roman streets" (2000, p.150). This fainomaic translation of textual imagery foregrounds Shakespearean enunciation.

Fainomaic translation requires a degree of foreknowledge in terms of audiences knowing that they are watching foregrounded authored *discours* rather than seamless un-authored *histoire*, so even if audiences are unfamiliar with the details of the adaptations' plots, they are still aware on some level that they are watching the cultural signifier 'Shakespeare'. But foreknowledge of the way in which narrative will develop is somewhat different, and is the focus of this section. It is not only Shakespeare's dialogue that is rendered into visual form. The outcome of that which unfolds before audiences is already (potentially) somewhat foreknown. The way in which adaptation thematises the inherently suturing nature of foregrounded authorial enunciation, and the role of academic criticism in perpetuating this relationship, is demonstrated in the way in which Wilson connects Mankiewicz's *Julius Caesar*'s presentation of statues with foreknowledge. This foreknowledge allegorises both the playtext's use of omens and, crucially, adaptation's inherent presentation of authorial enunciation and foreknowledge. Wilson only discusses the former. Focusing on the competing interpretations of Calphurnia's dream about Caesar's bleeding statue, he writes that "[i]n a play that tests men's judgment and their ability to

decipher and use omens and signs to their best advantage, marble statues deliver crucial ‘speeches’ to those who will listen. Caesar proves deaf to this warning” (2000, p.150). The way in which statues’ prophesies thematise the inherent foreknowledge of presenting authorial enunciation is entirely elided. Instead, within the tradition of fidelity criticism, the focus on the film’s allegorisation of a playtextual theme disavows the film’s unconscious manipulation and ideological thematisation of a grammatical/theoretical issue.

Famous foreknown Shakespearean quotations, when delivered within an állagmic adaptation that more generally uses contemporary dialogue, can have a number of possible effects. Firstly, they can cause something of an alienation effect, such as that discussed by Baz Luhrmann in his juxtaposition of contemporary *mise-en-scène* with Shakespearean verse (see 4.2.2). Secondly, they can act as a complex mediation on different layers of articulation (such as in relation to *My Own Private Idaho*, discussed in 4.3.1). Thirdly, they can temporarily foreground the constructed nature of that which otherwise passes itself off as seamless un-authored *histoire*, such as appears in *An Honourable Murder* (see 4.3.2).

The close links between fainomaic translation and suturing foreknowledge are demonstrated in the opening scene of Zeffirelli’s *Romeo and Juliet*. As has already been established, this scene unconsciously links the camera’s anatomisation of male bodies and the cutting processes of continuity editing. Peter Donaldson’s analysis of this scene links the camera’s anatomisation

with the ensuing street fights. The temporal link between these elements, and the foreknowledge inherent in this link, is demonstrated in Donaldson's description of how "[t]he male body is 'anatomized' here, […] zooms show us parts of bodies, not only displaying them to the gaze but also, disquietingly, *prefiguring* the danger and terror of the street fights that quickly follow. […] The spectator cannot see exactly what is occurring; bodies appear in pieces even as the swords of the youths threaten to cut them in pieces" (1990, p.154, my emphasis). The director thematises the audience's foreknowledge of how the narrative will unfold within the camerawork and editing, while the academic critic locates this manipulation within a canonical context: "A central feature of the sex-gender system in place in Shakespeare's text is the obsessive verbal equation of erect penis and sword" (Donaldson 1990, p.153); "The motif of the body in pieces as it is used in the opening scenes of [the film] draws attention to the phallic character of the feud" (1990, p.154).

The directorial motivation of a filmic poststructuralist writing formation is difficult to discern within scenes such as these, but an interview with Baz Luhrmann (2011) demonstrates some compelling evidence about the grammatical and ideological motivations of the manipulation of foreknowledge. His discussion of *William Shakespeare's Romeo + Juliet* (1996), an adaptation from another playtext in which foreknowledge is explicitly foregrounded (Prologue 1-14), may illustrate how unconscious directorial motivation exploits the suturing potential of foregrounded authorial enunciation.

Luhrmann establishes the foreknowledge principle of Shakespearean enunciation, and the need for such enunciation to be negotiated so that cinematic pleasure is not threatened, and indeed, can be heightened:

> The audience know this is gonna happen. How can it happen in a way in which their delicious expectation and enjoyment of 'it's gonna happen' can be suspended so that when it happens it's a surprise that they knew was gonna happen? Romeo and Juliet opens with something like 'Doth with their death bury their parent's strife'. You are told right up front that the lovers, or a lover, is going to die […], you know where it's going to conclude.
>
> (Luhrmann 2011)

This quote suggests, unconsciously, the potential for the significance of the suturing relationship between subversion and containment in terms reminiscent of Heath's account of how "film is the constant process of a phasing-in of vision, the pleasure of that process" (1985, p.514). Luhrmann does not discuss the theoretical context of how foregrounded narrative *discours* threatens cinema's reality-effect, but he does seem to recognise that for an audience to experience cinematic pleasure he needs to employ a technique "in which their delicious expectation and enjoyment of 'it's gonna happen' can be suspended so that when it happens it's a surprise that they knew was gonna happen" (2011). Crucially, his intentions are not to exploit foreknowledge for any subversive, anti-grammatical purpose, but to create "delicious expectation and enjoyment". Spectators can thereby be masochistically sutured into an ideological position of passivity by the presentation and subsequent disavowal of grammatical transgression which is inherent in foregrounding authorial enunciation.

The close link between thematising foreknowledge and fainomaic translation is demonstrated in Luhrmann's handling of the prophetic prologue. That which tells the audience how the narrative will unfold is narrated twice over, and twice rendered into written form (Fig.4.36 and Fig.4.37). The *discours*-like nature of Shakespearean enunciation operates here on the levels of both *fainomai* (literally enunciating the constructed nature of that which appears) and foreknowledge, conflating two elements of potentially alienating grammatical disruption for the purposes of audience pleasure. The climatic conclusion to this opening, discussed in section 4.2.7, not only builds momentum through scenes of violence and rising choral music, but also through the way in which the rapid montage includes scenes from the play's and film's inevitable ending, showing the lovers' families mourning at the death scene (Fig.4.38) and Romeo's point-of-view shot of the cathedral interior where Juliet lies (Fig.4.39). Luhrmann's "delicious expectation and enjoyment of 'it's gonna happen'" (2011) is further emphasised through images suggesting an orgasmic context to the montage's climax. Exploding fireworks (Fig.4.40) and an open-mouthed, eyes-closed-in-ecstasy transcendent choirboy (Fig.4.41), who is accompanied by an odd moaning on the soundtrack, synthesise with the accelerating scenes of violence and foreknowledge. Romeo's view of the cathedral interior (Fig.4.39), furthermore, is partial in both senses of the word, as the lead only begins to open the door, not yet revealing the horror awaiting within, teasing towards how Luhrmann's "delicious expectation and enjoyment of 'it's gonna happen' can be suspended so that when it happens it's a surprise that they knew was gonna happen" (2011).

Fig.4.36

Fig.4.37

Fig.4.38

Fig.4.39

Fig.4.40

Fig.4.41

Luhrmann's delicious pleasures, here, combine a number of examples of *suture*. Heath's "drama of vision" (1985, p.514) is present in the rapid cutting. Transcendent eroticism is present in the accelerating, climactic pacing of this cutting, and in elements of its subject matter. The drama of authorship is present in the fainomaic presentation of Shakespearean enunciation, and in

a heightened state when this enunciation is in written form. And finally, the linking of these elements with the presented and foregrounded inevitability of that which will unfold represents the drama of foreknowledge. The intersection of these masochistic dramas demonstrates the extent to which adaptation facilitates the re-inscription of realist cinema's ideological processes, providing additional layers of *suture* which are available elements of a poststructuralist writing formation, and which are understood, contained and completed within legitimating fidelity contexts.

The foreknowledge and repetition inherent in Shakespearean adaptation is also a manipulation of a more fundamental disavowal of film's own constructed-ness; the impression of a moving image caused by the swift succession of single frames. In asking how suspense can be generated in repeat viewings, or in films based on famous real-life events, David Bordwell borrows ideas from cognitive psychology. He applies Richard Gerrig's notion of 'anomalous suspense' and Jerry Fodor's concept of that which is 'cognitively impenetrable' to argue that, because the human mind evolved to cope with an unpredictable real world, "lower-level perceptual activities are *modular*" (2007, p.3, my pagination, original emphasis), with a firewall that prevents us from responding without suspense even though we have a memory about what we're seeing. Although Bordwell does not relate these ideas to adaptation, the way in which he defines camerawork and ominous music as "very gross cues to our perceptual uptake" (2007, p.4, my pagination) has affinities with the kind of seamless manipulations involved in Shakespearean adaptation. But what potentially links these ideas with a

suturing thematisation of film's constructed nature (although the cognitivist Bordwell would not agree with this himself) is the link drawn between the brain's modular response to repeated suspense and film's ontology: "As students of cinema, we're familiar with the fact that vision can be cognitively impenetrable. We know that movies consist of single frames, but we can't see them in projection; we see a moving image" (Bordwell 2007, p.4, my pagination). As such, adaptation not only allegorises the disavowal of authorial enunciation, but also the disavowal of cinema's most basic and most ontological visual processes.

Depictions of statues, discussed above in sections 4.2.3 and 4.3.2, can actually be a narrativisation of both cinema's cognitive impenetrability and of Shakespearean foreknowledge, particularly in a loose adaptation such as *Gnomeo and Juliet* (Kelly Asbury 2011) which thematises both the disruption of foreknown narratives and the mobility of that which should be immobile. Drawing inspiration from the *Toy Story* franchise (*Toy Story*, John Lasseter 1995; *Toy Story 2*, John Lasseter, Ash Brannon and Lee Unkrich 1999; *Toy Story 3*, Lee Unkrich 2010), this animated adaptation shifts from Verona to two rival contemporary suburban gardens where the protagonists are garden gnomes and other related anthropomorphic objects. As with *Toy Story* the objects are actually 'alive', although they act inanimate when humans are around. All of these films reflexively manipulate this idea of animation. Just as individual still images are animated, so too the supposedly inanimate toys/objects become animated. As Bordwell has noted (2007, p.4, my pagination), the illusionism of moving images is ontological to all film, but live

action film stages moving pro-filmic events that are turned into still images which are then given the impression of movement via projection. Animation dispenses with the moving pro-filmic, and the artifice of the process is inscribed into the title of the medium/genre. *Gnomeo and Juliet* and the *Toy Story* series reflexively exploit this element of animation's ontology when they animate a non-animate diegetic object along with a series of still images. These diegetic objects are therefore doubly animated.

Combining these premises with a foreknown Shakespearean narrative suggests something interesting about the relationships between anomalous suspense and the cognitive impenetrability of single frames appearing as a moving image. Cinema can make both these single frames and the inanimate gnomes appear to move. When the audience (or at least some members of the audience) know how the narrative will unfold then Bordwell's relationship between cinema's cognitive impenetrability and suspense at something audiences know will happen is tightly integrated.

In a similar way to how Heath understood that "the drama of vision becomes a constant reflexive fascination *in* films" (1985, p.514), this integration is allegorised into the realms of reflexive masochistic *suture* when the adaptation inscribes foreknowledge into its narrative. At its most basic level this consists of a pig statue on a weathervane animating itself (/being animated) to signal the return of humans to the garden inhabitants (Fig.4.42). At a more complex level this consists of a narrativised problematization of the way adaptation appropriates source plots. When Gnomeo (James

McAvoy) is swept away from the gardens in a mid-film fight with his Capulet-coded rivals he is transported to a park. There he talks to a giant statue, introduced through a close-up of its written enunciation (Fig.4.43), of Shakespeare (Fig.4.44). As in the Montague- and Capulet-coded gardens, in the park the inanimate becomes animate. Voiced by the Shakespearean-coded voice of Patrick Stewart, the Bard remarks that Gnomeo's problems are reminiscent of one of his plays, which ends in tragedy. Gnomeo argues that he is sure all will work out, but a plastic flamingo from his garden suddenly arrives to tell him that 'Juliet's [Emily Blunt] in danger.' 'Told you so', says Shakespeare, sure that his foreknowledge of this adaptation will come to fruition. To Gnomeo's declaration 'I've got to get back to Juliet and save her', Shakespeare delivers the foreknown and *discours*-like riposte 'that's what he said, but she was dead before he got home'. But this is a children's animation, and the defiant Gnomeo expresses the seamlessness of cinema's unknown *histoire* with a dramatic 'we'll see about that'.

Fig.4.42

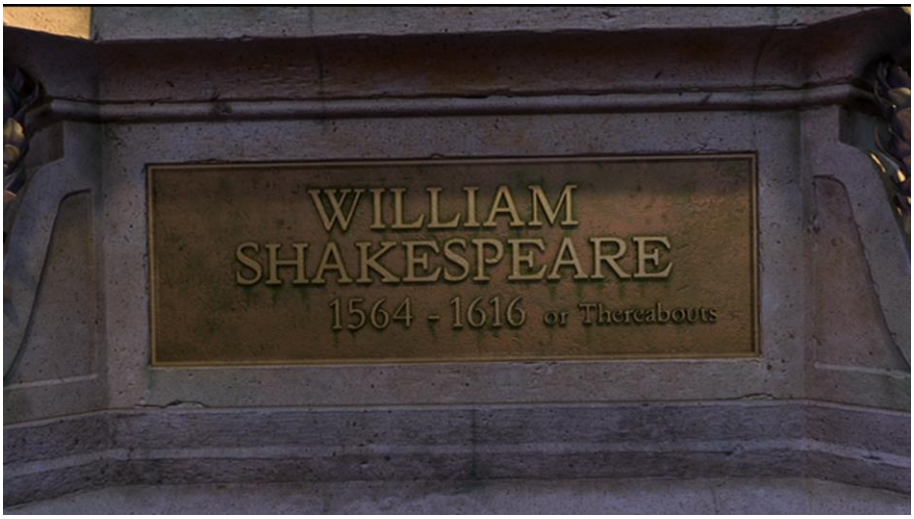


Fig.4.43

Fig.4.44

This tension between foreknown *discours* and unknown *histoire* will eventually be resolved, but not before an explosion in the gardens produces a cut to the statue of Shakespeare in the park, who looks over his shoulder at the distant mushroom cloud and repeats his enunciating statement, 'told you so' (Fig.4.45). Yet, as with all the mechanisms of *suture* explored in this taxonomy, *discours* is eventually masochistically contained into *histoire*. Gnomeo and Juliet survive and succeed in burying their parents' strife. As the couple are transported towards a heart-shaped arch of hedge Gnomeo again expresses the pleasures of *histoire*'s seamless triumph over the

foreknown; ‘I don’t know about you, but I think this ending is much better’ (Fig.4.46).

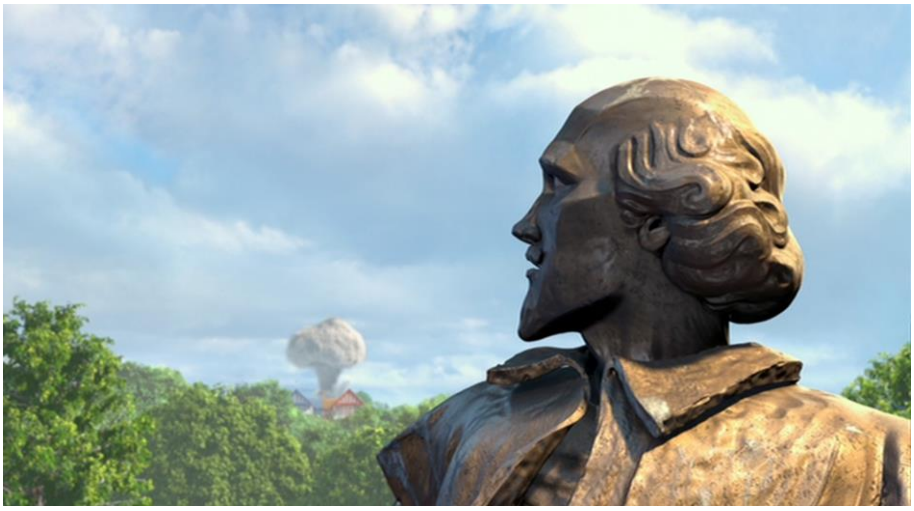


Fig.4.45

Fig.4.46

Linking these manipulations of foreknowledge with the mobility of the doubly immobile directly thematises not only the ways in which the foreknown nature of Shakespearean narrative is contained through fainomaic techniques, but also suggests the allegorisation of cinema’s most basic ontological processes. For Bordwell, Gerrig’s notion of ‘anomalous suspense’ and Fodor’s concept of that which is ‘cognitively impenetrable’ mean that “lower-

level perceptual activities are *modular*" (2007, p.3, my pagination, original emphasis). Even if humans have a memory of having seen something before we are still physiologically hardwired to respond with feelings of suspense under the right conditions. The same applies to cinematic vision, which "consist[s] of single frames, but we can't see them in projection; we see a moving image" (Bordwell 2007, p.4, my pagination). Manipulating the inanimateness, or otherwise, of statues echoes the visual trick of projecting static images, and the same visual trick applies to the way the human brain processes the foreknown. *Gnomeo and Juliet* masochistically exploits these two allied elements of cognitive impenetrability, pleasurably disavowing cinema's most basic and most ontological visual processes. Just as Heath saw the suturing manipulation of grammatical disruption and continuity editing as the "drama of vision [which] becomes a constant reflexive fascination *in* films" (1985, p.514), so too the ideological 'drama of foreknowledge' is inscribed into narrative and visual form within adaptation.

The suturing exploitation of foreknowledge can also be used to manipulate prior forms of diachronic adaptation or of theatrical convention. There is a clear link between how this works and Heath's account of the pleasure-giving suturing relationship between the problematically attributed viewpoint of the shark in *Jaws* and the continuity editing that contains this prior alienation: The shark's point-of-view movement "sets off a number of other series which knot together as figures over the film. [...] [T]he underwater shot is then used in the first part of the film to signify the imminence of attack. [...] *Once systematized, it can be used to cheat*: it occurs to confirm the second day-

time beach attack, but this is only two boys with an imitation fin" (Heath 1985, pp.512-3, my emphasis). Adaptation may cheat in a similar way, presenting a conventionalised collection of images and camerawork which can then be refashioned in a similar, masochistic pleasure-giving manner. Furthermore, and in keeping with the final containing of adaptation within written discourse, academic legitimation disavows this potential threat to cinematic seamlessness in favour of fidelity analysis. Loehlin's account of Luhrmann's *Romeo + Juliet*'s balcony scene is an example of how these elements come together:

> The balcony scene begins with a witty parody of Zeffirelli, playing on the audience's conventional expectations for the scene. In mid-long shot, Romeo emerges from the foliage into a dreamy, moonlit Renaissance courtyard; the camera angle, lighting and mood match Zeffirelli's treatment of the scene exactly. Suddenly the courtyard is bathed in searchlights: Romeo has set off the security system's motion detector, and he trips over the poolside furniture in a clumsy panic. Collecting himself, Romeo climbs a trellis toward Juliet's balcony, where a shadowy form appears on the illuminated curtains. No sooner has Romeo intoned, 'It is the east and Juliet is the sun!' (II.ii.3), than the windows are flung open to reveal the portly middle-aged Nurse [Miriam Margolyes]; meanwhile, Juliet walks out of an elevator next to the swimming pool. Romeo's approach to the startled Juliet ends up tumbling both of them into the pool, where Romeo must hide underwater while Juliet smiles winningly at a bemused security guard who comes to investigate.
>
> (Loehlin 2000, p.127)

Loehlin is eloquent in expressing the comedy potential of this juxtaposition of expectation and a very limited kind of subversion. Academic legitimation's broader context for such a juxtaposition resides in Emma French's (2006) argument that this clash between high and popular culture helps construct a

genre which appeals to teenagers because such adaptations treat irreverently that which the target audiences had hitherto been taught to treat reverently. More specifically, Loehlin gives the juxtaposition of convention/subversion and reverence/irreverence a specific (anti-)canonical context, so that the "parodic comedy of the first part of the scene frees the young actors from expectations of grand and lyrical passion. Having invoked and discarded the traditional trappings of the famous love duet, Luhrmann can film an appealing scene about two wide-eyed kids in a swimming pool" (2000, p.128). An understanding of the pleasure-giving process of manipulating foreknown narratives and conventions "knot[ted] together as figures over [adaptations that once] systematized, [...] can be used to cheat" (Heath 1985, pp.512-3) is replaced with a fidelity context. Furthermore, both the filmed manipulation and the academic legitimisation exist within the context of fainomaic translation; the foregrounded, conventionalised, pre-known Shakespearean dialogue of the balcony scene is replaced with a seamless unfolding: "They communicate their desire not with their [Shakespeare's] words but with their eyes, which appear huge and shining in the surreal light from the pool" (Loehlin 2000, p.128).

4.5 The drama of Shakespeare: 'I'll play the orator as well as Nestor/Deceive more slily than Ulysses could' (*3 Henry VI* 3.2.188-9)[48]

The final (and, like állagmic translation and foreknowledge, optional) element of this taxonomy of how a filmic poststructuralist writing formation may operate in realist adaptation relates to the presentation of authorial enunciation through narrativising the writer's life. As with all the other elements of the taxonomy, the dramatization of Shakespeare's life operates according to the mechanisms of *suture*, with academic legitimation completing the masochistic cycle. The dramatization of the author's life relates particularly to the ways in which Barthes' and Benveniste's definitions of authorship, discussed in section 3.4, have been used in academic discourse. Films in which the author is himself a character are those in which the contested authorial absence inherent to both Barthes and Benveniste are most clearly allegorised.

Jane E. Kingsley-Smith, for example, demonstrates the influence of Barthes' theory of authorship, arguing that *Shakespeare in Love* (John Madden 1998) "respond[s] to an authorial absence *created* by adaptation […] enacting a comic ritual in which the death of the Author is threatened but finally averted" (2002, p.158, original emphasis). Kingsley-Smith interprets the film's Shakespeare (Joseph Fiennes) agonising over how to write his signature, and repeatedly inscribing his name, as an atavistic riposte to Barthes's *The Death*

[48] Substantial elements of this section appear in Geal 2014.

of the Author that "evoke[s] a Romantic conception of authorship by privileging such scenes of writing" (Kingsley-Smith 2002, p.159). The act of "writing his name over and over again—a joke that Barthes might have appreciated" (2002, p.161) is understood as the triumph of the Barthesian author's return (2002, p.159).

Applying Barthes' definition of authorship to *Shakespeare in Love* does allow for a critique of *the film's* conservatism, and explains how "the author emerges triumphant, more formidable after its encounter with the giant-killers of poststructuralism" (Kingsley-Smith 2002, p.162).[49] What it does not do is question what these presentations of authorship mean in terms of *film's* enunciative qualities, and the degree to which such depictions problematize cinema's conventional seamlessness. Authorship is understood only within the parameters of challenging authorial intention, rather than as a heightened example of cinema's inherent, and ideologically problematic, enunciative traces. The extent to which the different interpretations of Barthes and Benveniste meet in *Shakespeare in Love* is demonstrated by Todd F. Davis and Kenneth Womack's argument that "the film continually reminds us that we are witnessing the construction of narrative" (2004, p.155), which they interpret as evidence for a conservative presentation of pre-Barthesian, Romantic authorship. But applying Benveniste's definition of authorship could suggest that this reminder might be potentially transgressive, with the thematisation of

[49] It also facilitates an exploration of the ways in which the privileging of authorship intersects with the culture industry. Courtney Lehmann, for example, argues that *Shakespeare in Love*'s romantic (in the contexts of both the Romantic author and the romantic film hero) lead's "corpus, in all its incarnations – bodily, textual, commercial and critical – returns from the dead to implore us not to love but, rather, to enjoy" (2002b, p.214).

"the construction of narrative" a threat to the illusionism of cinematic seamlessness.

The specific link between un-authored Benvenistene seamlessness, "events [that] seem to tell themselves" (Benveniste 1970, p.241), and Barthes's alternate authorial absence is demonstrated by Kingsley-Smith's argument that "by suggesting that what has been already spoken and written finds its way unconsciously into Shakespeare's text, the film alludes to theories of intertextuality that might challenge its whole conception of the author. Barthes's […] authorial absence is predicated upon the theory of intertextuality" (2002, p.161). Privileging Barthes's over Benveniste's understanding of authorial absence here means interpreting the film's translation of authored *discours* into seamless *histoire* as an atavistic challenge to the author's death, rather than as the ideological disavowal of his presence.

Richard Burt interprets the montage of Will and Viola's (Gwyneth Paltrow) impromptu creation of lines of dialogue while in bed together, which then appear as the text of *Romeo and Juliet* in dress rehearsals for the play's performance, in this Barthesian context. The scene's potential translation of *histoire* (conversation that seamlessly unfolds between two lovers) into *discours* (a foregrounded piece of writing) is thereby interpreted, not in the context of cinema's ideological transformative work, but "as an effect which naturalizes the film's character as the historical truth of the work's genesis" (Burt 2000, p.220).

It is revealing, in fact, that the specific nature of this authorial act resides in a Barthesian form of intertextuality that relies on 'real,' seamlessly shown events rather than on a prior act of authorship. Kingsley-Smith notes that no mention is ever made, in the film, of Shakespeare culling his plots from anything that had been previously written (2002, p.161). From a Benvenistene perspective this means that the montage depicting the creation of *Romeo and Juliet*'s text shows *histoire* shaped into *discours*, but not *discours* reworked as another form of *discours*. As such, the transformation of seamless *histoire* into authored *discours* reinforces cinema's ideological illusionism and contains the potential transgression of foregrounding the created nature of *discours*. Presenting the manipulation of one form of *discours* into another would not have the same ideological effect. Kingsley-Smith, however, states that the film's "disregard for the book is dictated by the visual demands of cinema, or perhaps by the power struggle between text and image that goes on in Shakespeare films" (2002, p.161). She then problematizes this interpretation, by contrasting the way in which Peter Greenaway's *Prospero's Books* (1991) dramatizes books (2002, pp.161-62), without providing an alternate account (such as favouring Benveniste's conception of authorship) for *Shakespeare in Love*'s privileging of intertextuality between people over intertextuality between texts. Depicting Shakespeare taking ideas from a book, a site of authored *discours,* as opposed to an 'everyday' site in which "events seem to tell themselves" (Benveniste 1970, p.241), would present an authored account of

cinema much more transgressive than a diegetic world in which even the most foregrounded authorship is initiated in a seamless unfolding.[50]

This Barthesian dominance of the critical discourse perhaps explains the focus on Shakespeare's authorial 'return' in *Shakespeare in Love*. It may be telling, for example, that Burt, discussing this return in the context of the authorship controversy between Stratfordians and Oxfordians, writes, "[t]hough an Oxfordian website set up a page entitled 'Shakespeare in Love: the True Story,' I doubt that we can expect a film entitled *Oxford in Love* to be released anytime in the near future" (2000, p.222). Titling a film thus would indeed emphasise the old Stratfordian/Oxfordian debate, and constitute a lapse into pre-Barthesian Romanticism not dissimilar to that worked into *Shakespeare in Love*. Titling a film about Oxford's writing of the Shakespearean canon *Anonymous* (Roland Emmerich 2011), however, suggests a more interesting exploration of authorship, and one that directly allegorises cinema's inherent un-authored seamlessness, even in a film that thematises authorship.

[50] This focus on the author's return extends even to Katherine E. Kelly's analysis of Tom Stoppard's role as *Shakespeare in Love*'s screenplay writer. Based upon a Barthesian understanding of how Stoppard "uses others' texts irreverently and […] views all texts as shifting and unstable grounds of meaning," Kelly argues that such approaches to canonical texts, which "bear directly on Stoppard's varied used uses of Shakespeare," encourage a Barthesian challenge to canonicity that "provoke[s] the spectator to reconsider the monumentality of Shakespeare-the-icon" (2001, p.18). Kelly's interpretation of the impact of Barthesian authorship upon *Shakespeare in Love* may be diametrically opposed to Kingsley-Smith's, Davis and Womack's, or Burt's, but it is motivated by the same theoretical bias, and likewise disregards the impact of either Stoppard's or Shakespeare's enunciative traces on the film's transformative work.

Anonymous is a film in which the contested identity of the author overwrites Shakespeare's enunciation while simultaneously foregrounding an alternate authorial articulation. Shakespeare himself may be obliterated, but authorship is narrativised. Not only are the plays' scripted nature foregrounded, but the writing process is fetishized. These fetishizations serve to raise the issue of authorship only to mythologise it, allegorising the masochistic *fort/da*-like dialectic of presenting and then disavowing cinematic enunciation. Oxford's (Rhys Ifans) inscription of Shakespeare's (Rafe Spall) name onto his plays is the film's epitome of this mythologization of enunciation. As I discussed above, *Shakespeare in Love* also showed the author writing the name 'William Shakespeare', a presentation interpreted by Kingsley-Smith as "a joke that Barthes might have appreciated" (2002, 9.161), and in the context of the film's "encounter with the giant-killers of poststructuralism" (2002, p.162), by which she means Barthes. But in *Anonymous* this act of writing has a more apt Benvenistene connotation. Clearly, as Barthes argued, with this signature the film presents "that neutral, composite, oblique space where our subject slips away, the negative where all identity is lost" (1995, p.105). It also presents, though, Benveniste's premise that "[n]o one speaks here; events seem to tell themselves" (1970, p.241), since the foregrounding of authorial enunciation inherent in a man writing the two words 'William Shakespeare' is simultaneously disavowed by the film's claim that not only were the plays written by a man with another name, but that the plays' true author could never be revealed. Mythologizing the plays' origins in this way obfuscates the status of authorial enunciation in film as well as in *the* film, making a conservative

virtue out of the potentially transgressive nature of obliquely addressing cinema's constructed nature.

The paradoxical nature of these signatures, simultaneously valorisations of Romantic authorship, in a Barthesian context, and traces of transformative work, in a Benvenistene context, aptly demonstrates the importance of academic traditions to understandings of adaptation's ideological possibilities. Derrida's approach to the written signature echoes the paradox. The signature not only "implies the empirical nonpresence of the signer,"[51] a situation that requires, in order to tether the signature to its source, "the absolute singularity of a signature-event and a signature-form: the pure reproducibility of a pure event" (Derrida 1988, p.20). It also requires that "to be readable […] it must be able to be detached from the present and singular *intention* of its production" (1988, p.20, my emphasis). This decoupling of the written expression of subjectivity from a presumed authorial intention is strikingly reminiscent of Barthes's rejection of the knowability and relevance of these intentions.

It is also echoed by Andrew's and André Bazin's analyses of written enunciative traces in film adaptations. Andrew interprets Emile Zola's signature at the beginning of Jean Renoir's *La Bête humaine* (1938) as "authentic and authenticating. […] Zola addresses us through this film" (Andrew 1995, p.307). Andrew presumes that the *auteur*-ial intention behind

[51] There is a striking similarity here between Derrida's paradoxically absent enunciating subject and Metz's explanation of how cinematic images are "made present in the mode of absence" (Metz 2000 [1982], p.410)

this authentication is an attempt to link foreknowledge of the novel's prophesies with the pessimistic social context at the time of the adaptation, arguing that Zola's "visage wants to hover over the movie, spelling doom for its characters, and for the Third Republic that received its tainted start at the close of the novel" (1995, p.307). Andrew interprets neither foreknowledge of the film's conclusion, nor the foregrounding of enunciative construction inherent in the presentation of Zola's signature, as traces of the film's transformative work. Authored *discours* is translated into seamless *histoire* despite the presentation of authored enunciation in textual form.

Bazin analyses the written presentation of the diary in Robert Bresson's adaptation (1951) of Georges Bernanos's *Journal d'un Curé de Campagne* (*Diary of a Country Priest*) in a similar manner. He argues that Bresson not only renders the curé's (Claude Laydu) diary in written form because "the mental and emotional impact of a line that is merely read is very different from that of a spoken line" (Bazin 2009 [1951], p.128), so that the film therefore "includes all that the novel has to offer plus, in addition, its refraction in the cinema" (2009, p.143), but also claims, in a pre-Barthesian manner, that "acknowledgement for [the film's artistic pleasure] must go to the genius of Bernanos" (2009, p.143). Kingsley-Smith, Andrew, Bazin and Derrida all apply a loosely Barthesian interpretation to the signature, examining the writer's/director's *intentions*, rather than the ways in which the signature foregrounds the transformative work of enunciation.

Anonymous' Shakespearean signature allegorises these paradoxes. Instead of *Shakespeare in Love's* "effect which naturalizes the film's character as the historical truth of the work's genesis" (Burt 2000, p.220), or *La Bête humaine's* "authentic and authenticating" (Andrew 1995, p.307) articulation, *Anonymous* presents the Shakespearean signature as a performative lie, as the suturing manifestation of the transformative work inherent in the foregrounding of authorial enunciation.

The film also raises its conception of this enunciation to a pathological, almost de-humanised level. When his wife (Helen Baxendale) demands to know whether he is writing again, Oxford equates his work with madness or demonic possession. This account of authorship mystifies the writing of Shakespeare's plays into a process that only a superhuman or an *idiot savant* could execute, foregrounding a mythic conception of authorship while simultaneously denying the true author.

That the film's plays are the written, sole *discours*-like possession of this mythologised author, rather than the collaborative creation of a playwright and acting troupe, is demonstrated by the way that Ben Jonson (Sebastian Armesto), who is entrusted custody of Oxford's manuscripts, buries them under the Rose Theatre's stage when pursued by Robert Cecil's (Edward Hogg) henchmen. Although these soldiers burn the theatre down Jonson returns to uncover the texts from a sturdy box, lovingly handling their slightly charred pages. (Fig.4.47) Authorial enunciation is thereby simultaneously fetishized and disavowed. Just as Heath argued that "the drama of vision

becomes a constant reflexive fascination *in* films" (1985, p.514, original emphasis), so too Oxford's charred manuscripts are part of the reflexive fascination of the drama of authorship. They are presented as the fragile fonts of originality and genius narrowly saved from oblivion within a medium in which authorship is mythologised so that it can be simultaneously exhibited and disavowed.

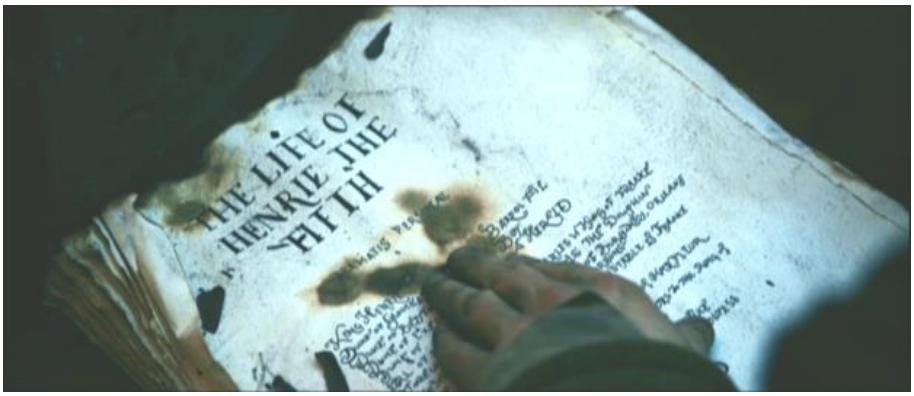


Fig.4.47

As with *Shakespeare in Love*, *Anonymous* seamlessly translates elements of the plays into 'real' events. Narrativising moments from Shakespeare's plays into events from Oxford's life is one way in which writing is disavowed into that which seamlessly unfolds, as though it simply happened. The young Oxford's (Jamie Campbell Bower) reaction to being spied upon, for example, is to stab blindly through a curtain, so that he prefigures a Shakespearean narrative. *Hamlet*'s closet scene is thereby turned into *histoire*, story, third-person narration, which passive subjects might appear to seamlessly produce before their own eyes, rather than as *discours*, a partial, foregrounded constructed piece of writing. The fact that many audience members will recognize the Shakespearean enunciation behind Oxford's reaction, however, foregrounds

the very act of authorship that the scene seems to obliterate. When the scene from *Hamlet* in which Polonius is slain in the same manner is later shown onstage, the film narrativises the masochistic interplay of presenting and disavowing this enunciation.

This dialectic between authored theatre and seamless cinema is central to how the film negotiates *suture*. When *Henry V* is shown playing at the Rose, the Chorus' (Mark Rylance) plea for the audience to 'Think, when we talk of horses, that you see them' (Prologue 26) intermittently cuts to scenes of the Earl of Southampton (Xavier Samuel) and his men riding off to war, as though they were about to fight at Agincourt. The Chorus' anti-realist stress, to the theatre's audience, that it is 'your thoughts,' with these first two words repeated, 'your thoughts, that must deck our kings' (Prologue 28), is immediately followed by the work of computer-generated imagery and mobile camera, decking the kings without the need for subjects to employ their 'imaginary forces' (Prologue 18). The constructed, collaborative, anti-realist theatre,[52] with the author looking on, almost like the Brechtian director at the side of the stage (Brecht 1965), is here juxtaposed with seamless cinematic diegesis.

The theatre's backstage apparatus is similarly revealed in a way that emphasises the disavowal of the cinematic apparatus' transformative work.

[52] Catherine Belsey's influential critique of the possibility of exploring Shakespearean pluralism in film, discussed in section 3.4, contrasts realist cinema's monocular perspective with "the conditions of Elizabethan staging that emphasise a specific kind of plurality" (1998, pp.61-2).

The film's opening scene shows a narrator (Derek Jacobi) on a contemporary proscenium stage outlining the Oxfordian theory of Shakespeare authorship (Fig.4.48). In the wings, actors who will play Jonson (Fig.4.49) and Robert Cecil's soldiers (Fig.4.50) are shown preparing for their cues. They do not enter onto the boards though, but straight and seamlessly into the cinematic diegesis, *sutured* directly into an entirely different semiotic environment (Fig.4.51). The artificial status of these characters is foregrounded while they are shown within the confines of the theatrical world, but they slip effortlessly into unquestioned artifice once they enter the *histoire*-like realm of the purely cinematic.

Fig.4.48

Fig.4.49

Fig.4.50

Fig.4.51

In the same scene the theatrical mechanics of the dramatic effect of lightning and rain pouring upon the narrator are revealed (Figs.4.52-4.55). Later in the film there are further weather effects, but these are presented seamlessly, as the heavens' punctuations of key emotional moments. Rain begins to fall during the performance, on the Rose's outdoor stage, of *Hamlet*'s 'to be or not to be' (3.1.58) speech, showering the mood with a seemingly 'natural' commentary beyond the will of any of the film's characters. At this moment even the Renaissance stage, hitherto presented as an anti-realist space, falls under the diegetic logic of a seamless coming together of word, action, and third-person metaphor.

Fig.4.52

Fig.4.53

Fig.4.54

Fig.4.55

Likewise, when the Earl of Essex leads his rebellion to ruination, Oxford is shown gazing through a window at his friend's failure, the camera zooming in to a close-up as rain begins to fall upon the panes with what would be, outside of cinema's artificial seamlessness, impeccable dramatic timing. This scene culminates with Oxford's nemesis, Robert Cecil, telling the film's protagonist that his childhood under the wardship of William Cecil (David Thewlis) was part of an elaborate scheme to manipulate Queen Elizabeth's (Vanessa Redgrave) succession. Robert Cecil's claim that the plan would have succeeded were it not for Oxford's neglect of his duties 'all to write … poetry', is followed by an ominous rumble of thunder. Cecil's dramatic pause and its seamless counterpointing imparted by the thunder again highlight the film's fetishization of writing.

Each of these weather effects, taken in isolation, would merely be part of cinema's overall reality-effect, an element of verisimilitude so conventionalised as to be unrecognisable. Juxtaposing, however, these effects' seamlessness with a prior foregrounding of their artificiality, in the preceding presentation of the contemporary theatre, again demonstrates the masochistic dialectic of

suture. That the last of these examples punctuates Cecil's melodramatic denunciation, 'all to write … poetry', underscores the link between *Anonymous*' fetishization of authorship and its accompanying disavowal.

A Barthesian reading of these scenes would, as with the interpretations of *Shakespeare in Love* analysed above, make a useful critique of the *Anonymous*' atavistic valorisation of Romantic authorial genius. But it would not be able to understand the film in the context of cinema's inherent masochism and, given that the film's obfuscation of authorship directly allegorises the cinema's transformative work, does therefore not address that which is most ideological about *Anonymous*. As such, the Barthesian reading can only study film's content rather than what Heath calls its "specific signifying practice" (1985, p.511). As Heath has argued, "to remain at the level of a content analysis in these terms is to fail to engage with the ideological *operation* of the film" (1985, p.511, original emphasis). *Anonymous'* thematisation of authorship acts as a disavowal of the issue of authorship, and academic legitimation's Barthesian understandings of authorship completes the masochistic *suture*.

4.6 Conclusion

This chapter has given an extensive taxonomy of various elements of how a filmic poststructuralist writing formation can operate in realist adaptation.

As the first two chapters established, this thesis' primary aim is to chart the impact of shared socio-cultural determinants on two related but "relatively autonomous" (Althusser 1971, p.130) superstructural contexts; academic theorising and filmmaking practice. A filmic poststructuralist writing formation is a central element of these relationships. As explained (in chapter 1 and in more detail in section 2.3.3), the best set of diachronic film (and non-film) texts to conduct this analysis are Shakespearean adaptations. These films further complicate the construction of a filmic poststructuralist writing formation, however, because of their additional potential layer of foregrounded artifice, and this chapter and the one preceding it have set out to account for a theoretical basis for, and taxonomy of, how a filmic poststructuralist writing formation operates in relation to the authorial enunciation ontological within realist adaptation.

Realist film's masochism is, for Heath, so pleasurable and so complete, that the "drama of vision becomes a constant reflexive fascination *in* films" (1985, p.514, original emphasis). Just as audiences unconsciously thrill to the momentary disruption of cinematic coherence, so too filmmakers unconsciously inscribe this disruption into narrative and visual form. It is in this sense that they operate within the parameters of what I call a filmic

poststructuralist writing formation. Realist film narrative stages the dialectic juxtaposition of alienating grammatical incoherence and the deferred pleasures of grammatical consistency's resolution.

Realist adaptation allegorises this reflexive process one stage further. Its drama of vision is accompanied by a drama of authorship, inscribing an additional layer of foregrounded artifice that can be pleasurably subsumed within *suture*'s ideological logic. The temporary revelation of adaptation as authored and thereby constructed *discours* achieves its pleasurable ideological function when that revelation is subsumed into the seamless logic of realist cinematic grammar. Adaptation thereby facilitates filmmakers' unconscious desire to manipulate cinematic grammar for a pleasurably masochistic audience effect. A filmic poststructuralist writing formation in realist adaptation exploits foregrounded authorial enunciation for a heightened masochistic effect.

The case study in chapter 6 is not able to analyse the historic development of every aspect of the above taxonomy, partly because of word limitations, and partly because, as 2.3.3 and 6.2 discuss, the elaboration of filmic writing formations requires the analysis of filmmakers' unconscious parapractic statements made outside of film texts, and these are more available in relation to some aspects of the taxonomy than others.

Before this case study can be undertaken it is necessary to outline one final element of how filmic writing formations can operate in realist adaptation. That

is a cognitivist writing formation, and the next chapter is partly devoted to articulating how this operates. This next chapter, though, does not theorise and give examples of a filmic cognitivist writing formation in a similar way to how the last chapter theorised, and this chapter taxonomised, a filmic poststructuralist writing formation. This is because, as I address in more detail at the beginning of the next chapter, academic cognitivism conceptualises the motivations of filmmakers and spectators in rational, conscious terms. As I will explain in the next chapter, these motivations have already been extensively accounted for at the academic level, unlike the theoretical context for, and taxonomy of, a filmic poststructuralist writing formation which I have just completed. The next chapter, then, does not need to create new theories and taxonomies of how filmmakers might rationally engage with their audiences. It does, however, need to clearly articulate the ways in which such motivations might operate within the context of a filmic writing formation. The next chapter also needs to address the historical development of filmic writing formations, since I have argued in section 2.3.2 that my analysis of the impact of socio-cultural determinants on academic theorising and on filmmaking practice requires the exploration of two historically distinct forms of filmic poststructuralist writing formations (proto- and post- poststructuralist writing formations) that demonstrate a relationship with the historical development of academic poststructuralism. Only then can the case study in chapter 6 explore the details of this historical development. The first task of the next chapter, then, is to address filmic writing formations in a historical context.

CHAPTER FIVE
Filmic writing formations' diachronic development: Theory

5.1 Introduction

In order for the thesis to demonstrate that academic theorising and filmmaking practice share related socio-cultural determinants it has been necessary to construct the characteristics of filmic writing formations which demonstrate that filmmaking practice responds to the same socio-cultural contexts that determine academic theorising. Thus far it has not been possible to position filmic writing formations within a diachronic framework which can trace historical developments in academic theorising alongside developments in filmmaking practice. This will follow in the next chapter. This chapter is the final part of the theoretical scaffolding required to support this historical analysis. Following on from my previous theorisation and taxonomisation of a filmic poststructuralist writing formation in chapters 3 and 4, this chapter contributes two important elements to the subsequent case study. Firstly, it positions academic theorising and filmic writing formations in a historical context, so that these two forms of cultural activity can be gridded onto one another diachronically, and secondly it explains exactly how the premises which proponents of theoretical paradigms conceptualise as operating in film can be understood as elements of filmmaking practice.

5.2 Academic theory's historic contingency and/or essentialism

I have claimed, in section 2.3.2, that rational spectatorial activities which filmmakers might wish to manipulate, within the context of a filmic cognitivist writing formation, exist outside of particular socio-cultural contexts. This section addresses this claim in more detail, and juxtaposes the ahistoric nature of a filmic cognitivist writing formation with the historically specific and distinct delineations between those forms of a filmic poststructuralist writing formation which precede and follow after the advent of academic poststructuralism.

Academic proponents of both cognitivism and poststructuralism make claims, in part at least, that the human mind works in ways which are outside specific historical, cultural and social circumstances. Sections 1.3 and 2.3.2 have already discussed some of the ways in which material relations and historical events impact on academic theoretical thinking. The following paragraphs explore how rival academic paradigms can be understood in terms of the way that both academic theorising and filmmaking practice relate to the same socio-cultural determinants. Although academic poststructuralism is explicitly located within a particular historical moment (see 2.3.2) it employs, in part, a psychoanalytic methodology which is, at least according to critics (for example, Kepley 1996, p.546), ahistorical. Proponents of cognitivism, despite attempts to argue against the "assertion […] based on ignorance" that "[c]ognitive theory is essentialist, and therefore is insensitive to historical and cultural context" (Peterson 1996, p.120), make substantial claims which

"rest upon a general theory of perception and cognition" (Bordwell 1985a, p.30) in which human interpretation is as ahistorical and biological as that of non-humans: "Sensory stimuli alone cannot determine a percept, since they are incomplete and ambiguous. The *organism* constructs a perceptual judgement on the basis of nonconscious inferences" (Bordwell 1985a, p.31, my emphasis).

This (self-)conception of cognitivism means that particular developments in academic cognitivism need not necessarily stem from specific developments in socio-cultural determinants which would also impact on a filmic cognitivist writing formation.[53] As previously discussed (in sections 1.4 and 2.3.2), there is a distinct difference between the way that Cartesian subjectivity, and the revelation that such subjectivity exposes limitations in Lacan's Symbolic Order, operates in temporal terms. In the Early Modern period, when a particular socio-cultural context facilitated Cartesian subjectivity, the concept could be articulated in both precise verbal terms (*cogito ergo sum*) and in aesthetic terms (perspectival painting). The revelation that this subjectivity exposes limitations in the Symbolic Order could be intuited at the aesthetic level (Holbein's anamorphic skull), but could not yet be articulated in precise verbal terms. Only with Lacan's *après-coup* re-reading of anamorphism could the limitations of Cartesian subjectivity be precisely verbally articulated. Academic cognitivism does not require any such form of *après-coup* thinking

[53] Bordwell would most likely reject the term writing formation because of cognitivism's broad rejection of structuralism's linguistic model. He does "not treat the spectator's operations as necessarily modelled upon linguistic activity" (1985a, p.30).

– the filmmaker and spectator is always (at least from the Early Modern period, and within a culture dominated by this specific form of thinking, onwards) conceived of as applying his or her rational Cartesian subjectivity. For at least as long as the history of the film medium, filmmakers and spectators functioning within a cognitivist context operate in a universal and ahistoric manner which does not respond to socio-cultural developments. Take Bordwell's account of

> how films, in their formal and stylistic operations, solicit story-constructing and story-comprehending activities from spectators. […] There is the goal-directed spectator, equipped with schemata and ready to make assumptions, form expectations, motivate material, recall information, and project hypotheses. There are the formal features of the film itself: first, syuzhet tactics that cue the spectator to execute inferential moves; second, qualities of knowledgeability, communicativeness, self-consciousness, and tone that shape the spectator's evolving story construct.
>
> (Bordwell 1985a, p.335)

There is nothing in Bordwell's account that conceptualises developments in perception, computation and understanding as being influenced by socio-cultural contexts.

Indeed, elsewhere Bordwell explicitly rejects what he calls "the 'history of vision' approach" which claims that the "history of style […] could be explained by conceiving the history of vision as at least partly social" (1997 p.141). He does not consider filmmaking's stylistic development as a manifestation of underlying socio-cultural contexts. Instead, he claims that the film historian should think of a "stylistic norm […] as a coherent set of

alternatives, weighted choices, preferred schemas that can be replicated or modified in fresh situations" (1997, p.156). He argues that

> [c]ulture or social context will not be the source of every plausible explanation for a stylistic choice. It is perfectly possible that the distinctive qualities of French or Swedish society leave no trace on, say, the staging practices of Feuillade or Sjöström. It is more likely that, as directors who were asked questions all day, they hit upon sound answers through craft wisdom, trial and error, and a sensitivity to some of the transcultural appeals that shape viewers' experience of cinema.
>
> (Bordwell 1997, p.157)

This recourse to filmmakers' problem-solving practice, and specifically Bordwell's characterisation of directors as being "asked questions all day", is a mirroring of the cognitivist perception of film narratives as erotetic (Carroll 1990, p.130) question-and-answer structures, as I discussed in section 1.2, and I address in more detail in the following section, 5.3.

Bordwell's account of film style is made more problematic by the fact that he locates academic attempts to investigate film history within a diachronic context: "Each of the research programs I've been considering was shaped by its intellectual milieu" (1997, p.139). He therefore conceptualises making and studying films as very different activities; the former divorced from cultural norms, the latter shaped by them. As sections 1.4 and 2.3.2 make clear, I aim, in this thesis, to demonstrate that the two are much more dialectically related than that. But Bordwell's characterisation of the "intellectual milieu" which shapes the study of film fits in with cognitivism's de-politicised conception of intellectual activity that I problematized in 2.2.2.

He discounts the ideologically informed ‘history of vision’ approach, which links the material conditions of “the expansion of industrial capitalism” with the superstructural, as the “experience of the capitalist city – its velocities and jolts, its ephemeral stimuli, its fragmentation of experience – created a new perceptual ‘mode’ specific to modernity” (1997, p.142). Instead, his cognitivist approach to developing intellectual milieu effaces material relations – “intellectuals were trying to show that cinema could be a distinct art form; […] a period in which the French intelligentsia fell under the sway of Hegelian modes of thinking; […] when left-wing writers embraced notions of ‘counter-cinema’; […r]evision is a product of the professionalization of film research” (1997, p.139). So, when either filmmakers or film scholars develop their practice diachronically, this cognitivist approach perceives them as doing so within the parameters of rational agency, beyond the strictures of material and/or unconscious forces.

Bioculturalism is a relatively recent variant of cognitivist theory that “shows how key features of various film genres and narrative forms can be explained within an evolutionary-biological framework” (Grodal 2009, p.4). Its proponents also have an approach to the relationships between film and diachronic context which, if not exactly ahistorical, has an approach to history that is so wide as to exclude the kind of specific developments of cognitivist and poststructuralist writing formations that I am interested in, and which might appear as insignificant variations on its vast evolutionary scale: “The biocultural approach to culture does not contradict a historicist approach; on the contrary, it offers a radically historical and constructivist view, describing

the evolutionary processes and functional concerns that have led to our present human ways of thinking and representing" (Grodal 2009, p.5). Bioculturalists too, then, think of filmmaking and film viewing as experiences beyond specific social contexts like film theory. Instead, film's evolutionary "dramas appeal to fundamental, innate dispositions in us" (Grodal 2009, p.8).

These cognitivist approaches offer an explanation after the event. Filmmaking has certain effects that have no relationship to particular historically specific socio-cultural modes of thinking and perceiving. The poststructuralist approach is somewhat more complex. I have claimed, in chapters 3 and 4, that certain elements of adaptation's ontology (derived from a broader conception of realist film's ontology) operate in contexts that can only be *explained* by poststructuralist theory. But that is not the same as saying that that which is explained by poststructuralism could not *take place* prior to that explanation. Indeed, the examples I use in chapters 3 and 4 often chronologically precede poststructuralism's academic articulation. But these caveats do not necessarily mean that the socio-cultural contexts which informed academic poststructuralism have no corresponding impact on filmic writing formations. It is not yet clear, however, whether filmmakers' unconscious manipulations of dramas which academic poststructuralism can verbally explain from a particular historical moment onwards are themselves historically specific. As I discussed in sections 1.4 and 2.3.2, film theories relate to modes of thinking that are in part inherent/ahistoric/evolutionary, and in part formulated by specific cultural conditions. Chapter 6's case study will tease out the subtleties of this process.

My approach to the following case study accepts, then, that there are not simple or clear distinctions between one filmic writing formation and another, or that one will be found exclusively in one time period, to be inevitably supplanted by another. It is clear from academic theory's historical development, discussed in chapter 2, that contesting ideas diachronically overlap and co-exist. The case study charts, then, subtle historical distinctions and delineations, rather than all-conquering intellectual regimes. In order to address the thesis' primary research question it therefore asks the following supplementary questions: Do the complex influences of particular socio-cultural contexts on filmmaking practice and academic discourse facilitate certain writing formations at certain times? What are the elements of continuity between historically disparate adaptations, and what are the elements of diachronic development?

One of the limitations of comparing theories has been the way that the textual object can be successfully interpreted along mutually-exclusive lines (see sections 1.2 and 2.2.2). Carroll's account of contrasting theoretical claims, for example, demonstrates both this current incommensurability between paradigms' rival interpretations, and the way forward that my comparative method here proposes:

> Psychoanalytic theories face a special burden of proof when confronting cognitivist theories. For a psychoanalytic theory to reenter the debate, it must be demonstrated that there is something about the data of which given cognitivist (or organic) explanations can give no adequate account. […] I have no

> argument to prove conclusively that no psychoanalytic theory will ever be able to cross this hurdle. But, at the same time, I think it also fair to say that psychoanalytic film theorists behave as though they are unaware of this obstacle.
>
> (Carroll 1996, p.65)

A detailed investigation of the complex influences of historically developing socio-cultural contexts on both academic theorising and filmmaking practice may be able to cross the hurdle that Carroll refers to, and find evidence for that which "cognitivist (or organic) explanations can give no adequate account" (1996, p.65). One brief example from the case study which follows in chapter 6 demonstrates how two theoretical interpretations can be weighed against one another. Branagh has discussed his adaptation of *Hamlet* in the following terms:

> [T]here was also the sense of futility, if you like, of a four-hour film (that was obviously language-based) possibly finding an audience at the end of the twentieth century. And yet the love of the endeavour. […] But it was more to do with having fun, and in a way having fun at my own expense, and indeed cinematically, in a way I hoped was not going to be indulgent. […] I thought that was a sort of Hamletian thing to do.
>
> (Branagh in Wray and Burnett 2000, p.171)

Both a cognitivist and a poststructuralist interpretation of this statement would make self-contained sense. For the cognitivist, Branagh expresses a reticence that the length and complexity of his film might mean that the "goal-directed spectator, equipped with schemata and ready to make assumptions, form expectations, motivate material, recall information, and project hypotheses" would not be able to understand "the formal features of the film itself: first, syuzhet tactics that cue the spectator to execute inferential

moves; second, qualities of knowledgeability, communicativeness, self-consciousness, and tone that shape the spectator's evolving story construct" (Bordwell 1985a, p.335). For the poststructuralist, Branagh expresses the pleasures of *suture* ("having fun […] cinematically"), its masochism ("the sense of futility. […] And yet the love of the endeavour"), the director's own masochism ("fun at my own expense"), the medium's fainomaic translation (see section 4.2) into cinematic seamlessness ("in a way I hoped was not going to be indulgent"), the potential alienation and subsequent cathartic resolution inherent in foregrounding *discours* ("obviously language-based"), and adaptation studies' legitimating role in adaptation's *suture* ("I thought it was a sort of Hamletian thing to do" (Branagh in Wray and Burnett 2000, p.171)).

Each explanation makes sense within the bounds of its own methodology. Each is, if not necessarily entirely mutually exclusive, then certainly uncomfortable with the other explanation. Where the poststructuralist sees unconscious masochism the cognitivist sees modesty, or a genuine love of the source text. Where the cognitivist sees a concern with intelligibility, the poststructuralist sees the obfuscation of authorial enunciation. Branagh's single ancillary text, here, cannot in itself suggest which of these interpretations is the more valid. But if it is compared and contrasted with other relative texts from different historical periods then some conclusions can be drawn about the ways in which particular socio-cultural developments impact on both academic theorising and on filmmaking practice. There is at least some sense in which Branagh here seems to be unconsciously

articulating Heath's account of masochism (1985) and Metz's distinction between cinematic *discours* and *histoire* (1985). But a wider historical survey is needed to demonstrate how this articulation contrasts with other filmmakers' articulations from different historic periods.

5.3 The characteristics of different filmic writing formations

Before embarking on this detailed case study, it is necessary to explore the ways in which academic thought and aesthetic practice can relate to shared socio-cultural determinants. In sections 1.3 and 3.2, I positioned my claims about these relationships within the contexts of Marx's base/superstructure model (1970a), Althusser's revision of this model and his concept of interpellation (1971), and Heath's theory of the 'dialectic of the subject' (1975/6). The dialectic subjectivities involved in any form of superstructural activity, such as either filmmaking practice or academic theorising, are influenced by developments in the socio-cultural base (and other elements of the superstructure) across time. There is therefore some kind of relationship between certain forms of aesthetic and intellectual activity responding to the same socio-cultural contexts. But there are also existing arguments about the relationships between cultural ideas and aesthetic practice that are worth addressing here for two reasons. The first reason is related to some of the conclusions that I derive from the case study (see 6.4 and 7.3), which I will pass over for now. The second reason is because these arguments come from both broad academic poststructuralist and cognitivist contexts, and

therefore suggest that my methodology holds some legitimacy for proponents of both paradigms.

The broadest of these arguments is Foucault's concept of epistemes (1974), which has already been discussed in relation to his analysis of Velázquez's *Las Meninas* (1656) (see 3.3), and which are the historical conditions which constrain and facilitate knowledge, discourse and aesthetic styles. Richard Dawkins' concept of the meme (1989), a unit which transmits culture in an evolutionary manner analogous to genes, is also a useful, if partial (in both senses of the word) concept to help explain the dissemination of cultural ideas into aesthetic practice. It is partial in two senses. First, the meme is seen by semiotic critics such as Terrence Deacon (1999) as a degenerate transformation of the sign which loses the latter's triadic structure and is therefore, for John Hartley and Jason Potts, "semiology with the most analytically and empirically interesting bits discarded" (2014, p.139). Second, as Howard Kaye has argued, Dawkins' claims are "not 'objective science' but [his] own metaphysical assumptions, philosophical positions, and social visions" (2009, p.138). This element of Dawkins' partiality is useful here, however, because it supports the claims, which will be explored in more detail shortly, that ideas for conceptualising the non-conscious dissemination of cultural ideas into aesthetic practice can coalesce with the theoretical contexts of various different paradigms that agree on little else. The meme is also useful here because it stresses how ideas are transformed through the process of dissemination, in a manner that for Dawkins is analogous to the variation, mutation and evolution undergone through the biological

transmission of genes (1989, p.352). As chapter 6's case study, and particularly its conclusion, section 6.4, will discuss, the diffusion of cultural ideas into aesthetic practice certainly demonstrates variation and mutation from the original intentions of theoretical discourse.

More specific than this is the context inherent in Wollen's notion "of a film *auteur* as an unconscious catalyst" in whose work it

> is possible to decipher, not a coherent message or world-view, but a structure which underlies the film and shapes it. [...] The structure is associated with a single director, an individual, not because he has played the role of artist, expressing himself or his own vision in the film, but because it is through the force of his preoccupations that an unconscious, unintended meaning can be decoded in the film, usually to the surprise of the individual involved. The film is not a communication, but an artefact which is unconsciously structured in a certain way.
>
> (Wollen 1972, pp.167-8)

Wollen's account of this process is unclear about the historic and cultural specificity of how "unintended meaning" (1972, pp. 167-8) unconsciously works its way through the filmmaker, but it does separate out ideas and those who communicate those ideas in a way that facilitates my investigation into how socio-cultural determinants impact on both academic theorising and filmmaking practice.

An even more specific existing academic context for my link between discourse and artistic practice is provided by new historicism's focus on the relationships between cultural knowledge and the drama which results from

that knowledge without there being any need for specific individual evidence connecting the two. Thus, as Lisa Hopkins puts it, “what matters is not whether Shakespeare is definitely known to have read something or not, which is a *sine qua non* of source study, but whether a given idea was ‘circulating’ in a particular culture at a particular time” (2005, pp.63-4). My subsequent analysis, similarly, will not attempt to find corroborative evidence that filmmakers have read certain academic theoretical texts, but will instead make links between their work “as an artefact which is unconsciously structured in a certain way” (Wollen 1972, p.168) and their relevant and conditional “given idea[s] ‘circulating’” (Hopkins 2005, p.64). There may be many more ideas circulating in our hyper-mediated postmodern culture than in Early Modern Europe, so an idea’s circulation is not as likely to impact on various forms of writing as much as it might have in Shakespeare’s time. But, given the complex dialectic connections that I am claiming exist between filmmaking practice and academic theorising, certain circulating ideas might have unconscious impacts similar to those claimed by new historicism.

This kind of conception of the relationships between cultural ideas and aesthetic practice, and indeed, of the complex relationship between the two, is also something that is accepted from a cognitivist position. Carroll’s analysis of the effects of horror will be important to my subsequent definition of a cognitivist writing formation, but it also demonstrates close affinities with Hopkins’ new historicist approach to ideas and artistic practice. Carroll argues that

> the emergence of the horror genre […] overlaps with the period that cultural historians call the 'Enlightenment' [which] is thought to span the eighteenth century and […] is marked by the dissemination of the ideas of a narrow group of seventeenth-century thinkers – such as Descartes, Bacon, Locke, Hobbes, and Newton – to a relatively broad, reading public. In general, it seems fair to presume that the reading public did not directly assimilate their knowledge of these seventeenth-century thinkers from original sources but learned of them through the work of people whom Crane Brinton describes as 'what you would now call "popularizers" – journalists, men of letters, the bright young talkers of the salons'.
>
> (Carroll 1990, p.55)

My understanding of filmmakers' unconscious poststructuralist ideas shares the presumption that they "did not directly assimilate their knowledge of [poststructuralist] thinkers from original sources but learned of them through the work of […] popularizers" (Carroll 1990, p.55). More detail about what might constitute such 'popularizers' will follow in the case study, but one more quote from Carroll's argument reveals both the ambiguous pervasive nature of ideas' dissemination, and also demonstrates that cognitivism can conceive of this pervasion as something which has an impact on artistic practice as well as artistic reception:

> One would not wish to claim that the readers *and writers* of Gothics specifically and horror generally were uniformly believers in the Enlightenment. Nevertheless, the Enlightenment perspective on that which scientific reality encompasses and on what counts as superstition was widely abroad. Readers *and writers* at the turn of the eighteenth century probably did not have a working view of science, nor did they necessarily accept everything that science proclaimed. However, like readers today, who are generally not on top of scientific breakthroughs, they probably had enough of a glimmering of that viewpoint to be able to identify, in the extremely broad way that art-horror assumes, that which science counts as a superstitious belief.
>
> (Carroll 1990, p.57, my emphasis)

The following revision of this quote sums up my understanding of the relationships between academic theorising and filmmaking practice:

> One would not wish to claim that [filmmakers are] uniformly believers in [poststructuralism]. Nevertheless, [poststructuralist] perspective[s are] widely abroad. [Spectators and filmmakers] probably [do] not have a working view of [poststructuralism], nor d[o] they necessarily accept everything that [poststructuralism] proclaim[s]. However, like [spectators] today, who are generally not on top of [poststructuralist discourse], they probably ha[ve] enough of a glimmering of that viewpoint to be able to identify […] that which [poststructuralism] counts as [the drama of vision/authorship].
>
> (Carroll 1990, p.57)

The relationships between reflexivity, filmmaking and theory are diachronically delineated, in the following case study, into two forms of filmic poststructuralist writing formations – a pre-academically articulated filmic poststructuralist writing formation, which manipulates the inherent, essentialist nature of the masochistic dramas of vision and authorship (see section 3.3), and a post-academically articulated filmic poststructuralist writing formation, which extends this essentialist masochism to a culturally-specific form of reflexivity that reflects the same historically developing socio-cultural contexts which also influenced discursive developments within academic hermeneutic culture. These are filmic proto-poststructuralist and post-poststructuralist writing formations. A filmic proto-poststructuralist writing formation operates in those films which unconsciously manipulate the inherent masochism of cinematic *suture*. A filmic post-poststructuralist writing formation is an unconsciously extended internalisation and exploitation of realist film's reflexive dramatization of the drama of vision (and, in terms of

realist adaptation, of the drama of authorship). It is a form of filmmaking that further stages and manipulates potential threats to the transcendent subjectivity of realist grammar in order to cathartically subsume those threats into *suture*'s masochistic pleasures.

But, beyond brief discussions about how a cognitivist writing formation can exist prior to the articulation of academic cognitivism (see 5.2), and about cognitivism's rational conception of filmmaking and film viewing (see 2.2.1 and 2.2.2), I have not yet set out a more detailed account of the kind of cognitivist writing formation that one might expect to see within the case study films. As I have already established (see 5.2), unlike a post-poststructuralist writing formation, which feeds to some extent off the same socio-cultural developments which also informed the articulation of academic poststructuralism, a cognitivist writing formation does not have a comparable relationship with socio-cultural developments that influenced academic cognitivism. Rather, cognitivist filmmakers' erotetic historical problem-solving activities, for Bordwell, "hit upon sound answers through craft wisdom, trial and error, and a sensitivity to some of the transcultural appeals that shape viewers' experience of cinema" (1997, p.157). And, as I have already established (see 2.2.1 and 2.2.2), a filmic cognitivist writing formation, unlike both filmic proto- and post- poststructuralist writing formations' attempts to masochistically manipulate audiences, seeks to rationally "solicit story-constructing and story-comprehending activities from spectators" (Bordwell 1985a, p.335).

A filmic cognitivist writing formation's approach to what academic poststructuralism defines as the dramas of authorship and of vision is therefore very different to a filmic poststructuralist writing formation's approach. In terms of the drama of authorship, the suturing manipulations outlined throughout chapter 4, and which the following case study identifies within filmmaking practice, are elements of a filmic poststructuralist writing formation. A filmic cognitivist writing formation's approach to authorial enunciation focuses instead on ensuring the complex language's intelligibility, and on facilitating "story-comprehending activities from spectators" (Bordwell 1985a, p.335).

A filmic cognitivist writing formation's approach to what academic poststructuralism defines as the drama of vision is more complex, however. Heath's ideological oscillation from "movement and fixity and movement again, from fragment […] to totality (the jubilation of the final image)" (1985, p.514) is understood by academic cognitivism as a far more rational, erotetic process. Carroll, therefore, claims that

> scenes, situations, and events that appear earlier in the order of exposition in a story are related to later scenes, situations, and events in the story, as questions are related to answers. Call this erotetic narration. Such narration, which is at the core of popular narration, proceeds by generating a series of questions that the plot then goes on to answer.
>
> (Carroll 1990, p.130)

So, instead of *Jaws*' opening shark point-of-view being reflexively structured as the *fort* to a deferred *da* (see section 3.3), Carroll interprets this film's

opening scene as the initial element, in horror films,[54] of a "plot structure [which] has four essential movements or functions. They are: onset, discovery, confirmation, and confrontation. The first function […] is *onset*. Here the monster's presence is established for the audience. For example, in the film *Jaws*, we see the shark attack. We know the monster is abroad" (1990, p.99, original emphasis).

In part, Carroll's model here conflates two elements of Heath's account into a single plot function; Heath understands the initial shark attack as a continuation of grammatical inconsistency (in contradistinction to the beach scene which divides the opening shark point-of-view shot from the first attack), albeit a continuation that diegetises the previously ambiguously attributed point-of-view shot. The genuine status of the shark's representation, then, is actually somewhere between the two of Carroll's claims, that a plot "may begin in the manner of a thriller, by immediately revealing the identity of the monster to the audience (e.g., *Jaws* […]); or in the manner of a mystery, by only showing us the dastardly effects of the

[54] The following definition of a filmic cognitivist writing formation relies mainly on academic cognitivist (and biocultural) approaches to horror, but I would not want to suggest that they are applicable only to this genre. The reason why I am building up my definition of a filmic cognitivist writing formation on the foundations of these approaches to horror is that they provide cognitivist explanations for the key elements of the drama of vision (such as anticipation, suspense, shock, and unattributed/ambiguously attributed camera movements) which are so central to the case study's subsequent comparative analysis. This analysis of academic cognitivist approaches to what academic poststructuralism understands as the drama of vision is not intended, therefore, as a definitive account of contending interpretations of the horror genre.

monster" (1990, p.99). The difference in analysis here, though, is indicative of the two different interpretative strategies, and of the conflicting writing formations at play in the film. Instead of attempting to exploit the audience's masochistic psychological predispositions, the cognitivist writing formation threatens the security of vision in the name of intelligibility:

> The onset of the creature, attended by mayhem or other disturbing effects, raises the question of whether the human characters in the story will be able to uncover the source, the identity and nature of these untoward and perplexing happenings. This question is answered in the second movement or function in the kind of plot we are discussing; I call it *discovery.*
>
> (Carroll 1990, p.100, original emphasis)

Poststructuralism's oscillating grammatical inconsistency/consistency is therefore, for cognitivism, a movement from unknowing to knowing. Rather than being the unpleasure required for a subsequent cathartic resolution, "[s]uspense in fictional narratives is generated as an emotional concomitant of a narrative question that has been raised by earlier scenes and events in a story" (Carroll 1990, p.137). The temporary concealment and revelation of vision/information is also understood along these suturing/intelligibility lines; for Heath there is a "constant process of a *phasing*-in of vision, the pleasure of that process – movement and fixity and movement again, from fragment […] to totality (the jubilation of the final image)" (1985, p.514, my emphasis), whereas for Carroll

> many horror stories employ what might be called *phasing* in the development of their onset movement. That is, the audience may put together what is going on in advance of the characters in the story; the identification of the monsters by the characters is

> *phased* in after the prior realizations of the audience. That the audience possesses this knowledge, of course, quickens its anticipation.
>
> (Carroll 1990, p.100, my emphasis)

Carroll's conception of 'anticipation' here is closely linked to 'knowledge'. His conception of the pleasures of the erotetic process thinks of the deferred, potentially alienating nature of the drama of vision in the following terms: "a scene may also merely sustain an ongoing question posed earlier in the tale. For example, as the body count keeps mounting in *Jaws* in scene after scene, the question of what is killing them is intensified or sustained, rather than posing a new question or answering the presiding one" (1990, p.134). Although I have said that the thesis does not explicitly weigh one theory against another it should be noted that Carroll's analysis here seems to be a misreading. Although, "as the body count keeps mounting" *Jaws* maintains a degree of uncertainty regarding "the question of what is killing" by nurturing doubt as to whether the smaller caught shark could have been responsible, and by continuing to withhold a sustained glimpse of the culpable beast, the killer's status is not unknown, contrary to Carroll's claims. In making his point about "sustain[ing] an ongoing question", in a book devoted to the entire genre of horror across different media, Carroll could surely have found an example that is consistent with his argument about an "intensified or sustained" question, particularly as he discounts many forms of putative horror because to be categorised as such, "it is crucial that two evaluative components come into play: that the monster is regarded as threatening *and* impure" (1990, p.28). *Jaws* is therefore potentially disqualified from the genre that he is analysing. Nevertheless, Carroll's misreading of *Jaws* may still

constitute a possible element of a cognitivist writing formation, as chapter 6's case study demonstrates. And, as the following discussion shows, the problematic nature of this reading of *Jaws*' deferred answer suggests that this particular element of academic cognitivism does not work especially well within the pragmatics of a filmic cognitivist writing formation, and that sustaining grammatical inconsistency *after* the answering of the question which that inconsistency originally posed, is a technique more conducive to a filmic post-poststructuralist writing formation.

The ambiguity about vision, which academic poststructuralism thinks of as the drama of vision, is understood by academic cognitivism more as ambiguity about knowledge, which I will call the drama of knowledge. Several examples (see in particular 6.3.2 and 6.3.3) in the subsequent case study explore the notion, discussed by Heath in relation to *Jaws*, that the drama of vision "sets off a number of other series which knot together as figures over the film. [...] [T]he underwater shot is then used in the first part of the film to signify the imminence of attack. [...] *Once systematized, it can be used to cheat*: it occurs to confirm the second day-time beach attack, but this is only two boys with an imitation fin" (1985, pp.512-3, my emphasis). Proponents of the dramas of vision and knowledge have very different approaches to this repetitive form of 'cheating'. Robert Baird's broadly poststructuralist approach to the relationships between violent irruptions in the movement/fixity oscillation, and those cheats which exploit audience's nervous expectations, is as follows:

> We can pinpoint the frames in *Cat People* ([Jacques Tourneur] 1942) where one of film's first startles – a public bus of all things – bursts into frame; we can study the exact moment in *Jaws* (1975) when Hooper [Richard Dreyfuss], while scuba diving, is startled by a corpse popping through a shattered boat hull. […] My study of over 100 American horror and thriller films from the early 30s to the present reveals formal refinements and increased usage of this effect. For instance, 1942's *Cat People* deploys two startle effects, while Paul Schrader's 1982 remake offers eight, a typical example of the hypersensationalization of the post-*Psycho* horror/thriller film.
>
> (Baird 2000, p.13)

Baird's charting of the "formal refinements and increased usage" of the violent movement/fixity oscillation suggests something about the possible diachronic relationships between academic theorising and filmic writing formations. And Brigid Cherry draws attention to the potentially reflexive cheating element of the process:

> [With] the revelation that the build-up of tension was a bluff, the viewer will experience a moment of respite in the tension – and it is at this point that the shock cut will provide an effective jump. The classic example of this is in *Cat People* when Alice [Jane Randolph] is walking in the underpass, followed by Irena [Simone Simon] whom it is suggested by the sound effects has transformed into a cat. As she comes out of the tunnel, nervously looking around, there is a shock cut accompanied by a screech – but it is merely a bus.
>
> (Cherry 2009, p.87)

Dennis Fischer notes that "[t]his type of scene with a slow buildup and sudden release became known as a 'bus'" (1991, p.666), because of *Cat People.* Carroll's analysis of the same scene stresses the drama of knowledge rather than a reflexive, 'cheating', exploitation of the drama of vision:

> when we hear what we think is Irena growling, a bus pulls onscreen so as to introduce the possibility that what we thought was a growl might have been the sound of the bus's door opening. We are pretty sure it was a growl; but we realize that if were we, for instance, in a courtroom, our perception here could be challenged. [Visual and aural ambiguity] occurs in the context where a naturalistic explanation of Irena's anxiety is being advanced by the somewhat slimy psychiatrist [Tom Conway]. […B]y the end of the film, the case for the supernatural interpretation is secure. However, the drama of the film has been built around prolonging the moment when the spectator feels confident that the supernatural case is incontestable.
>
> (Carroll 1990, p.153)

Therefore, a cognitivist writing formation attempts to dramatize knowledge rather than vision: "What films like *Cat People* exploit in order to generate hesitation over embracing a supernatural explanation is the criteria, used in our culture by such practices as the law, for *knowledge* by observation" (Carroll 1990, p.154, my emphasis).

Carroll recognises that the oscillation of movement/fixity can produce shock, but does not locate this within poststructuralism's masochistic context:

> I would not want to deny that shock is often involved in tandem with art-horror, especially in theater and cinema. Just before the monster appears, the music shoots up, or there is a startling noise, or we see an unexpected, fast movement start out from 'nowhere.' […] This variety of shock does not seem to me to be an emotion at all, but rather a reflex, though, of course, it is a reflex that is often linked with the provocation of art-horror by the artisans of monster spectacles.
>
> (Carroll 1990, p.36).

In this statement Carroll somewhat struggles to explain the pleasures of shock. He links it "with the provocation of art-horror by the artisans of

monster spectacles" without explaining their motivation, or how it fits in with his more definitive erotetic explanation of horror's pleasure:

> the horror story is driven explicitly by curiosity. It engages its audience by being involved in processes of disclosure, discovery, proof, explanation, hypothesis, and confirmation. Doubt, skepticism, and the fear that belief in the existence of the monster is a form of insanity are predictable foils to the revelation (to the audience or to the characters or both) of the existence of the monster.
>
> (Carroll 1990, p.182)

Shock may provide an answer to the question of what menace is being built up towards, but there are other ways to provide the same answer, and the shock is not reducible to the erotetic. Indeed, Carroll seems more interested in using the existence of shock as a means to critique poststructuralism:

> it strikes me as incontrovertible that film-makers often play upon what psychologists call the 'startle response,' an innate human tendency to 'jump' at loud noises and to re-coil at fast movements. This tendency is, as they say, impenetrable to belief; that is, our beliefs won't change the response. It is hardwired and involuntary. Awareness of this response enables theorists like me to explain the presence of certain audiovisual patterns and effects in horror films, without reference to politics and ideology. Indeed, insofar as the startle response is impenetrable to belief, it could be said to be, in certain respects, beyond politics and ideology. Moreover, such examples indicate that there is a stratum of theoretical investigation at the level of cognitive architecture that can proceed while bracketing questions of ideology.
>
> (Carroll 1996, p.60)

A more persuasive account of shock's cognitive impact may be provided by bioculturalism, as will be discussed shortly. But before that, there is one more part of Carroll's account of horror that explains a possible element of a filmic cognitivist writing formation's motivation for what academic

poststructuralism understands as another example of grammatical inconsistency; unattributed camera movements. Carroll claims that a

> device that cinema has for engendering the suspicion of the supernatural while refraining to corroborate it is what I call unassigned camera movement. In *The Changeling* [Peter Medak, 1980], for instance, the camera begins to move around George C. Scott in his study. It is not supplying new narrative information nor is its movement explicitly correlated within the scene to the movement of any specific character. It has no assignment either in terms of narrative or characterological function. But it does call attention to itself. The audience sees it. And the audience cannot help postulating that the camera movement *might* represent the presence of some unseen, supernatural force that is observing Scott for devilish purposes. The audience cannot know this for sure; but the point of the camera movement is to prompt the spectator into a state of uncertainty in which she is tempted toward a supernatural account, which can nevertheless not be embraced outright because she lacks the kind of eyewitness certainty discussed above.
>
> (Carroll 1990, p.155, original emphasis)

This account gives a diegetic explanation for an ambiguously attributed camera. Heath's poststructuralist account of *Jaws*' ambiguously attributed camera movement also recognises the camera's eventual diegetisation. The principal difference between the two accounts, and between the two potential writing formations, is in the motivation for the movement from unattribution to diegetised attribution. Heath claims that the inconsistencies of the drama of vision come first – that is, that they are inherent to the anamorphic nature of cinema – and that they are narrativised and diegetised as they become "a constant reflexive fascination *in* films" (1985, p.514, original emphasis). For Carroll the ambiguity of the grammatically inconsistent unattributed camera is not about vision but about knowledge; his claim that the spectator's supernatural account can "not be embraced outright" (1990, p.155) exists in

the erotetic temporal context which will eventually, diegetically and conclusively (grammatically consistently) conclude the temporary ambiguity.

Very different motivations are attributed to the filmmakers by these two accounts. For both, there is an element of deferral to the motivated conclusion of the ambiguous camera movements. The deferrals, however, have not only different motivations but also different effects deriving from these different motivations. Carroll's account stresses that the ambiguous camera position always has a potential diegetic grounding – "the audience cannot help postulating that the camera movement *might* represent the presence of some unseen, supernatural force" (1990, p.155, original emphasis). The same can be assumed, initially, of Heath's account, but the filmic poststructuralist writing formation repeats and exploits the ambiguous attribution even after it has been erotetically answered ("the underwater shot is then used in the first part of the film to signify the imminence of attack" (1985, pp.512-3). Audiences don't think that *Jaws*' underwater point-of-view shots "*might* represent the presence of some unseen […] force" (Carroll 1990, p.155, original emphasis), after the first example of the shark's attack, because the question as to who or what's viewpoint is being shown has already been answered, despite Carroll's claims to the contrary (1990, p.134). The filmic poststructuralist writing formation, then, employs potentially alienating grammatical inconsistency even when the erotetic justification for that inconsistency has already been answered, and the deferred resolution to that inconsistency is not an answer, as in a filmic cognitivist writing

formation's resolution of grammatical inconsistency, but a form of masochistic catharsis.

Carroll's understanding of this particular example of grammatical inconsistency reflects a wider academic cognitivist conception of how non-classical or non-grammatical narration still operates within motivational and communicative contexts remarkably similar to classical or grammatical narration. Bordwell claims that "[a]rt-cinema narration self-consciously points to its own interventions, but the aim is still to tell a discernible story in a certain way" (1985a, p.233). The case study's distinctions between evidence for filmic cognitivist and poststructuralist writing formations will need to be mindful, therefore, that grammatical inconsistency need not necessarily be evidence for the latter mode of filmmaking.

There is one further element of a filmic cognitivist writing formation that needs outlining, particularly as it addresses an element that was left somewhat unclear above – Carroll's approach to the shock of what Heath understands as the drama of vision's violent irruptions in the oscillation between movement and fixity (Heath 1985, p.514). Exponents of bioculturalism conceive of shock in a similar way to Carroll's more rational form of cognitivism. Grodal, in this manner, writes that "[i]f we suddenly see or hear something, we may experience a shock although we may find out after a short analysis that there is no reason to be alarmed. […] The perceptual impact is caused by inferior, automated, and non-conscious processes that register strong changes of stimuli" (1997, p.32). The

motivation behind the enjoyment of these processes, which goes beyond Carroll's account, is the following evolutionary context:

> many young mammals, including human children, play games involving a chase or hide-and-seek, because these games offer good practice in avoiding predators or in hunting prey. […] The development of social intelligence, the ability to understand other minds, supported the ability to understand the minds of possible prey, and the development of more sophisticated hunting practices was a key element of the formation of modern humans. […] The reason so many film and television viewers choose to watch endless crime, horror, or hide-and-seek action dramas is not only that they have been accustomed to such fictions through long exposure. The reason is also that these dramas appeal to fundamental, innate dispositions in us.
>
> (Grodal 2009, p.8)

Bioculturalism can thereby account for the pleasures of audience responses to the second, violently irruptive, element of the poststructuralist drama of vision, and the reasons why filmmakers might inscribe these pleasures into a filmic writing formation, in a way that cannot be explained by more rational cognitivism's focus on the erotetic nature of the first element of the poststructuralist drama of vision, the non-grammatical build-up of interrogative suspense.

In part, then, a filmic cognitivist writing formation relies on both rational cognitivism and on bioculturalism to explain the pleasures of the poststructuralist drama of vision. But bioculturalism also has a convincing explanation for the drama of vision's interplay between Heath's "play on the unseen and the unforeseeable […] and the moments of violent irruption" (1985, p.514). Plantinga gives an evolutionary account of this interplay:

> when we say we are interested in a film, this interest stems not from a single emotion but from a variety of sources, including global, long-lasting emotions (suspense, curiosity, anticipation), local emotions (fear, surprise, disgust), desires, aversions, pleasures, and what have you. […] Local emotions are brief, their function confined to specific segments of the viewing process. […] When viewing a film such as *Alien* ([Ridley Scott] 1979), surprise and shock often accompany the sudden appearance of the threatening alien, *but such emotions do not last long*. *Indeed, their intensity precludes duration, if the filmmakers expect viewers to endure such a film*. Global emotions such as suspense, anticipation, and curiosity, on the other hand, are longer in duration and serve to focus spectator attention over time. Suspense and anticipation play a major role in *Alien* when the spectator begins to suspect that the alien's attacks are both imminent and unpredictable. Thus anxious anticipation motivates the spectator, through much of the film, to be on guard and to watch for the alien's next appearance. The global and local emotions also mutually reinforce one another. In the case of *Alien*, the viewer's suspense and anticipation are fed by periodic shocks and surprises, and both long- and short-term emotions work together to create the contours of the particular experience offered by the film.
>
> (Plantinga 2009 p.70, my emphasis)

Plantinga accounts here for filmmaking intent and for the interplay of different forms of cognition that explain, without recourse to the psychoanalytic or ideological, the pleasures of anticipation, suspense and shock. If the rational cognitivist drama of knowledge satisfactorily offers an alternative explanation for one half of the drama of vision (its "play on the unseen and the unforeseeable", rather than its "moments of violent irruption" (Heath 1985, p.514)), then what I will call the biocultural drama of survival gives a convincing cognitivist explanation for the pleasures of both elements of the drama of vision. A filmic cognitivist writing formation can, then, include elements of both the dramas of knowledge and of survival, and, as Plantinga points towards, these dramas can "also mutually reinforce one another"

(2009, p.70). It is important, also, that both these dramas can contribute to a filmic writing formation that operates relatively outside the constraining strictures of specific social and cultural norms – that, as Grodal puts it, neatly synthesising the relative cultural hermeticity of the underlying approach to the human mind within these two elements of cognitivism, "[w]hen Bordwell treats different 'formulas' in connection with their historical first or most significant appearance [...] this does not exclude the possibility that their key representational devices are not just historical styles, but relate to fundamental formulas of consciousness" (1997, p.8).

5.4 Conclusion

As already stated, it is not the intention of this thesis to make judgements about the theoretical validity of these competing explanations for filmmaking and spectatorial motivations. It instead explores relationships between the socio-cultural contexts which condition these explanations and filmic writing formations which manipulate the processes informing those explanations. These explanations of two different filmic writing formations have already begun to suggest ways in which film*making* operates, with numerous theoretical mentions about how filmmakers attempt to align spectatorial responses to their own motivations (even if those motivations are partly unconscious). The following case study analyses how these filmmaking attempts have a history which can be mapped alongside developing academic explanations of these filmmaking attempts, with both cultural activities influenced by the same diachronic socio-cultural developments.

CHAPTER SIX
Filmic writing formations' diachronic development: Case Study (Four adaptations of *Hamlet*)

6.1 Introduction

The preceding chapters have established that academic theorising and filmmaking practice share the same socio-cultural determinants. The dialectic subjects involved in both making, and theorising about, films are influenced by historically and socio-culturally specific forms of thinking. I call the ways in which these dialectic subjects engage with those forms of thinking, writing formations. A writing formation is a specific cluster of ideas which are activated in particular ways. Academic writing formations interpret filmmaking according to one of these specific clusters of ideas. Filmic writing formations manipulate (often unconsciously) one of these specific clusters of ideas into aesthetic form. The relationships between academic and filmic writing formations can be traced by looking for how the historical development of one corresponds to the historical development of the other. This chapter traces this diachronic relationship by examining the ways in which filmic poststructuralist writing formations in four adaptations of *Hamlet*[55] develop in relation to the historical emergence of academic poststructuralism after 1968 (see section 2.3.2).

[55] This analysis is also supported by shorter investigations into Orson Welles' filmmaking. The rationale for this is discussed on pages 278-9.

The chapter comprises a rationale for selecting these particular films for analysis. It is broken down into two main sections. The first (6.2) analyses filmmakers' ancillary discourses to trace the ways in which the socio-cultural determinants impacting on academic theoretical discourse produce analogous approaches to filmmaking practice. These ancillary discourses can provide important evidence about the filmmakers' unconscious motivations, in a process somewhat like Freud's analysis of parapraxis, namely those statements and activities, such as a Freudian slip which, for Freud, mean that "one is justified in inferring from [parapraxes] the presence of restrained or repressed impulses and intentions" (1978, pp.46-7).The second (6.3) is a detailed examination of the four films' opening scenes, including both film textual analysis and the exploration of ancillary discourses relating to the scenes. The chapter delineates the ways that the films' writing formations manipulate authorial enunciation into realist continuity into two categories; those which demonstrate similar approaches across time, and those which demonstrate areas of diachronic development. The case study is followed by some conclusions about the diachronic development of filmic writing formations which it suggests.

The case study is comprised of four adaptations of *Hamlet*, directed by Olivier (1948), Zeffirelli (1990), Branagh (1996) and Almereyda (2000). These films offer extensive examples of the ways that filmmaking relates to academic claims about film from two different time periods. The films are also comparable because they represent the same broad realist style which

Burch characterised as the 'institutional mode of representation' (1973). Although the case study only analyses films from two historic periods, and from a single broad cultural position, it should not be supposed that the choice in regard to this is arbitrary, or that the snapshot which the case study offers is not helpful in terms of understanding the relationships between academic theory and filmmaking practice. The case study films represent a culture and two historical periods that are of continuing importance for film studies as a discipline. The periodic and cultural distinctions I have made facilitate an investigation of the temporally- and culturally-specific relationships between academic theorising and filmmaking practice which I have set out to analyse.

Zeffirelli's, Branagh's and Almereyda's adaptations give a relatively broad picture of a post-poststructuralist writing formation covering ten years. An academic cognitivist criticism of the definition of these films as examples of a post-poststructuralist writing formation would claim that any comparative features identified in them represent a specific historical and cultural style (Bordwell 1997), rather than the presence of a filmic writing formation. But, as I demonstrate below, there is evidence that this historical/cultural style unconsciously relates to coterminous developments in academic theorising. A potential criticism of identifying Olivier's adaptation as an example of a proto-poststructuralist writing formation is that this single film might be an exception rather than the rule, or that his filmmaking might be an example of *auteur*-ial, rather than grammatical, specificities. Looking at the evidence of Olivier's other Shakespearean adaptations would not address this latter

criticism. Other potential examples of proto-poststructuralist adaptations of *Hamlet* all fail either the cultural or temporal tests. Films of the relevant period such as *Khoon ka khoon* (Sohrab Modi 1935) and *Hamlet* (Kishore Sahu 1954) are not part of the same Anglo-American (or even broader Western) culture, and cannot therefore be expected to operate within the context of a proto-poststructuralist culture. Analysing the filmic writing formations within these adaptations would no doubt yield interesting results, but they are beyond the remit of this thesis. Films within the relevant cultural context seem to cluster at certain times, happily in the case of those I have identified as post-poststructuralist, but less happily in terms of the early silent adaptations of *Hamlet* such as those of Hay Plumb (1913), Eleuterio Rodolfi (1917) and Sven Gade and Heinz Schall (1920), whose distinctions from the later examples I analyse might more usefully be described within the contexts of academic cognitivism's development of historical style (Bordwell 1997). The same is true of a cluster of films such as Tony Richardson's (1969) and Celestino Coronado's (1976) adaptations, and *Quella sporca storia nel west* (*Johnny Hamlet*) (Enzo G. Castellari 1968), which are roughly contemporaneous with the development of academic poststructuralism, and therefore difficult to analyse in relation to the wider diffusion of the socio-cultural determinants with inform those academic ideas. The solution to this problem which I employ is to support the analysis of Olivier's ancillary comments and film text with diachronically appropriate ancillary comments and a film text from a director of contemporaneous Anglo-American Shakespearean adaptations, Orson Welles. Ancillary comments relating to Welles' work are included in footnotes throughout section 6.2, and there is a

relatively detailed analysis of his handling of a scene similar to the opening sequences analysed, his *Macbeth*'s (1948) ghost scene, Act 3 Scene 4. Although the ancillary evidence relating to Welles' work is insufficiently substantive to support incontrovertibly the Olivier example, and although using an adaptation of a different source text slightly disrupts the laboratory conditions which constitute the case study more broadly, these additional pieces of analysis do demonstrate strong similarities with Olivier's filmmaking, and do suggest that Olivier's adaptation is not unrepresentative of a proto-poststructuralist writing formation.

The case study also, as was discussed during the concluding remarks about the taxonomy in section 4.6, focuses on certain elements of that taxonomy at the expense of others. This is partly due to word constraints, but also because certain elements of the taxonomy are optional, and may or may not be employed by filmmakers, whereas other elements are ontological within realist adaptations. The case study focuses on these ontological elements, although there are other elements of the films selected which touch upon other areas of the taxonomy. It is important to state, however, that the necessary film and ancillary texts are available to conduct future research by extending the kind of analysis I undertake in the following case study to the other areas of the taxonomy at a later date.

The case study is broken down into two principal sections. The first of these (6.2) is an analysis of the adaptations' ancillary accounts of filmmaking practice, which traces parapractic elements of both continuity and diachronic

development in terms of how the films manipulate the dramas of knowledge, vision, authorship and survival discussed above. The second principal section (6.3) applies this relatively broad analysis to the opening scenes of each film, and allies the investigation of ancillary evidence of filmmaking practice with textual analysis evidence.

6.2 Filmmakers' parapractic ancillary discourses

The adaptations' ancillary accounts of the filmmakers' motivations demonstrate both continuity and historically specific development in terms of how filmmakers relate to the various dramas which constitute filmic cognitivist and poststructuralist writing formations.

These accounts demonstrate continuity in terms of the kind of concerns about intelligibility that can be described as a filmic cognitive writing formation, particularly in the way that filmmakers express the reasons for cutting certain verbal elements.[56] Olivier writes that

> the same basic problems remain, of reducing the length, elucidating the plot, unravelling irrelevancies, and relating the result to the type of audience. And although I expect many honest differences of opinion and expressions of regret at the non-

[56] The translation of these cut elements into visual form, which is discussed on pages 284-6, is more conducive to a poststructuralist writing formation.

> inclusion of this or that, I hope it will be admitted that in the main we have tried to make a good, sensible job of it.
>
> (Olivier 1948, p.3, my pagination)

Zeffirelli claims that "if the audience doesn't understand the dialogue, you must cut it" (1998, p.49), and Branagh that it must "be understood in direct, accessible relation to modern life" (1996, p.viii).

Branagh's point demonstrates the close links, however, between intelligibility and cinema's seamless ideological reality-effect. This should be no surprise, since I claimed in section 4.2.8 that fainomaic translation is an inherently ontological element of adaptation. But there is a difference between his and Olivier's statements about relating between film and audience. Olivier's motivations focus on the film's negotiations with the Shakespearean text – by "reducing the length, elucidating the plot, unravelling irrelevancies […] the *result*" can be related "to the type of audience" (1948, p.3, my emphasis and pagination). Branagh's motivations focus less on the film's negotiations with the Shakespearean text – even his "commitment to a speaking style that is as realistic as a proper adherence to the structure of the language will allow; [and to] a period setting that attempts to set the story in a historical context that is resonant for a modern audience but allows a heightened language to sit comfortably" (1996, p.vii) is designed to facilitate a suturing relationship between verisimilitude and foregrounded authorial enunciation. And these point to the *telos* of Branagh's motivations – "Above all, we have asked for a full emotional commitment to the characters, springing from a belief that they

can be understood in direct, accessible relation to modern life" (1996, pp.vii-viii). The intelligibility of Branagh's communication of Shakespearean language, theme, characters etc. is subordinate to this accessibility to the audience's external, modern world. He is more concerned that his film seems verisimilar, than that it is intelligible, or he at least thinks of the latter element as a prerequisite for the more important former. In linking intelligibility and seamlessness, Branagh points towards an understanding of intelligibility that is not focused on cognitivism's rational "goal-directed spectator, equipped with schemata and ready to make assumptions, form expectations, motivate material, recall information, and project hypotheses" (Bordwell 1985a, p.335), but on how realist cinema constructs and confirms culturally specific subjectivities that pass themselves off as natural and inevitable.

The adaptations' ancillary discourses suggest that the diachronic development of this more poststructuralist linking of intelligibility and seamlessness goes back, at least in part, as far as Olivier's adaptation. Even at this early stage, preceding the articulation of poststructuralism as an academic discourse, it is couched in fainomaic terms. Alan Dent, Olivier's text editor, writes

> [a] stage-play that is to be turned into a film worthy of the name has to be far more drastically treated than any novel or short-story on which similar execution is contemplated. Its plot has to be re-told in terms not of the play-house but of the cinema. This may or may not involve modification of the dialogue (it usually does). But it most invariably involves modification of, and a far greater mobility in, the action.
>
> (Dent 1948, p.8, my pagination)

Desmond Dickinson, Olivier's director of photography, writes that "[a]ll the soliloquies were planned to a great deal of movement, so that audiences listening to an uninterrupted speech would not become restive, since the screen would be taken up with all kinds of action to hold their attention. If the actors were not moving around, then the camera was" (1948, p.33). Although Dickinson does not explain exactly why audiences might become restive, he does, like Dent, see the necessity for translation from the verbal to the visual. And his concern is couched in quite stark terms – the restive audience is the outcome of the overly verbal. Too much foregrounded Shakespearean *discours*, and too little seamless *histoire*, is thought to have a negative effect, although these academic terms are not used. However, there is also some suggestion that the camera's movement here might be motivated by a filmic cognitivist writing formation, in the sense that the camera movement's ultimate aim is to ensure intelligibility – to "hold [the] attention" of "audiences listening to an uninterrupted speech". But there is also some suggestion about the use of a simple filmic proto-poststructuralist writing formation, through the manipulation of the mobile camera's drama of vision.

The imprecision with which Dent and Dickinson express these issues suggests two important things. Firstly, their concerns about foregrounded authorial enunciation are vague. In stating "[b]ut why cut at all? – says the purist. The *immediate answer* is that time and the hour call for drastic reduction" (1948, p.8, my emphasis and pagination), Dent suggests that there is something beyond this immediacy, and perhaps even beyond the vague apprehension about foregrounding the verbal. This leads to the

second suggestion – their concerns are vague in the same way that poststructuralism had not yet been articulated at the academic theoretical level. The other adaptations follow after this academic articulation, and after the socio-cultural contexts determining this academic articulation have shifted to facilitate a more anamorphic form of filmmaking, and suggest quite different approaches to fainomaic translation which are more consistent with a filmic post-poststructuralist writing formation.

Zeffirelli's discussion about the challenges of bringing Shakespeare to a 1990s audience makes this clear:

> I think it's making the language acceptable, that you can understand it, that it's almost colloquial. […] I think our actors have done this miracle. They have to speak a language that is beautiful, yes, but more 'primitive' and spare, in a way. Look at the scenes with Paul Scofield. You're not aware of a 'classical' barrier between you and him. He speaks in a way that you understand every word. And Mel [Gibson], for all his realism, he makes 'To be or not to be' not a poetic aria, but a real suffering and a real problem that you understand. People who are not familiar at all with the speeches tell me that for the first time they understand it.
>
> (Zeffirelli in Tibbetts 1994, p.138)

Here Zeffirelli demonstrates the fine line between intelligibility and cinema's seamless reality-effect. In order to achieve this intelligibility his film needs to be "acceptable, […] almost colloquial". Via the fetishized "miracle" of "realism", though meant in a colloquial rather than academic sense, Shakespeare's words can become "a real suffering and a real problem that you understand".

Branagh, too, seeks to employ "a speaking style that is as *realistic* as a proper adherence to the structure of the language will allow" (1996, p.vii, my emphasis). There may well be more than a mere semantic difference between these directors' use of the term realism/realistic, and Olivier's contrasting use of the word "sensible" (1948, p.3, my pagination). In answer to a question about why he decided to film a full-length version of *Hamlet*, Branagh responded

> I believe that's a great way to see it; it's easier to follow. I think it's much quicker that way. There are numerous short versions of *Hamlet* which play much longer – I've seen many one and a half hour films that have seemed much longer. […] [W]hen it's shortened, I feel as though the intensity is constantly in there and it's hard to absorb – the actors are actually much slower. [With a full-length version p]eople are prepared to sort of throw things away a little more. There was a *healthy, casual quality to some of the dialogue*. It meant that not everybody was playing every moment as 'art'.
>
> (Branagh in Feldman no date, my emphasis)

Both Zeffirelli and Branagh claim, moreover, that this "healthy, casual quality to some of the dialogue" can be facilitated via *fainomai*. The functions of fainomaic translation go from intelligibility in Zeffirelli's argument that "[a]daptation is […] inevitable, a necessity that no one can escape. Not just cutting lines, which is automatic, because, if the audience doesn't understand the dialog, you must cut it or find other solutions" (1998, p.49), towards the suturing achievement of cinematic seamlessness, in Branagh's rhetorical question; "what does the language do and what does its subject matter add […] to Shakespeare's theme or essay here, and is there anything, in relation to our cinematic presentation, that we can replace it with that

would be relevant or *organic*" (in Wray and Burnett 2000, pp.172-3, my emphasis).

These approaches to fainomaic translation can be contrasted with Olivier's earlier claim that "[i]f you are going to cut a Shakespeare play, there is only one thing to do – lift out scenes. If you cut the lines down merely to keep all the characters in, you end up with a mass of short ends" (in Manvell 1971, p.48). He does not seek, like Zeffirelli, to "find other solutions" (1998, p.49), or, like Branagh, to "replace [dialogue with something] relevant or organic" (in Wray and Burnett 2000, p.173). He instead aims to remove discreet elements of the playtext, whilst keeping other elements ostensibly intact. Filmmakers working after the socio-cultural developments which facilitated the articulation of academic poststructuralism seem to be able to conceptualise a different conception of verisimilitude, which is not located solely in the coherence of the Shakespearean verse, but in a coherence of cinematic seamlessness. It is not enough to say merely that the earlier filmmaking is more deferential to the text and less willing to cut dialogue. Olivier accepts the necessity of cutting dialogue, but sees it as the removal of certain self-contained elements of the playtext that leave the remainder somewhat undisturbed. Zeffirelli and Branagh are more willing to make whichever translations suit cinema's reality-effect.

This unconscious, parapractic semantic tone (for 'organic' read 'seamless') to these later expressions about filmmaking, is extended in Almereyda's account of ways in which his adaptation explores Shakespearean themes.

His use of surveillance technologies “seemed like a *natural* way of mirroring things that were going on in Shakespeare’s text” (Almereyda in Fuchs no date, my emphasis). Shifting to a corporate setting “seemed like a *natural* way of talking about contemporary power” (Almereyda in Fuchs no date, my emphasis). Surrounding the characters with images of product placements, demonstrating “how our lives are cluttered with all these names and logos and announcements and seductive images of how we’re supposed to be enjoying our lives if we owned these things […] seemed like a *natural* corollary to Hamlet’s troubles” (Almereyda in Anderson 2000, my emphasis). Within the duel scene, because “[c]ontemporary fencing involves a wire linked from the swords through the fencers’ outfits, and a pulley system, so they’re literally linked on the same wire, [the] electricity that connects them seems like a *natural* metaphor for the violence that connects them” (in Fuchs no date, my emphasis). In terms of his restaging of key scenes Almereyda claims that “[m]ost of it was kind of *natural*” (in Fuchs no date, my emphasis). The resulting adaptation is one that he claims to be “proud of, because it feels very *natural* and direct” (in Fuchs no date, my emphasis). He claims that “[g]iven the story’s familiarity, it seemed altogether *natural* to locate a new ‘Hamlet’ in the immediate present, to translate the Danish kingdom into a multimedia corporation, and to watch the story unfold in penthouse hotel rooms, sky-level office corridors, a coffee shop, an airplane, the Guggenheim Museum” (Almereyda 2000, pp.viii-ix, my emphasis). There is no reference to understanding or intelligibility amongst these seven mentions of the word ‘natural’, for which one might, again, read ‘seamless’, particularly when this last quote is accompanied by Almereyda’s intention that this naturalness

would enable audiences “to watch the story unfold” (Almereyda 2000, pp.viii-ix).

Almereyda goes on to explain how this ‘natural’ approach works in specifically fainomaic terms:

> ‘Denmark is a prison,’ Hamlet declares early on, and if you consider this in terms of contemporary consumer culture, the bars of the cage are defined by advertising, by all the hectic distractions, brand names, announcements and ads that crowd our waking hours. And when, in this independent film, the ghost of Hamlet’s father [Sam Shepard] vanishes into a Pepsi machine, or Hamlet finds himself questioning the nature of existence in the ‘Action’ aisles of a Blockbuster video store, or Shakespeare’s lines are overwhelmed by the roar of a plane passing overhead – it’s meant as something more than casual irony. It’s another way to touch the core of Hamlet’s anguish, to recognize the frailty of spiritual values in a material world, and to get a whiff of something rotten in Denmark on the threshold of our self-congratulatory new century.
>
> (Almereyda 2000, p.xi)

Almereyda unconsciously expresses several elements of *fainomai*’s academic context. It is “*another way* to touch the core of Hamlet’s anguish” (my emphasis), stressing the translation from one enunciative code to another. It establishes the potential *discours* of “Hamlet’s anguish” and the *histoire*-like communicable relevance of expressing this as “the frailty of spiritual values in a material world”. Adaptation’s ontological masochistic oscillation between these two enunciative registers is suggested in his synthesis of “something rotten in Denmark on the threshold of our self-congratulatory new century” (Almereyda 2000, p.xi). And these manipulations of authorial enunciation are couched in fainomaic terms, the

visual images of the ghost and the Pepsi machine, and Hamlet amongst the verbal signifiers of the 'action' film genre.

Zeffirelli, too, discusses the importance of the visual in terms of shifting the emphasis from foregrounded authored performance to verisimilitude, in relation to set design: "Everything was always researched to a point far beyond the needs of the actual scene. You immersed yourself in the period, the place, its culture, so that even though the audience might not take in every detail they would be absolutely convinced of its essential 'rightness'" (1986, pp.85-6). Indeed, Zeffirelli's account of his use of colour in *Hamlet* goes beyond the articulation, hitherto accounted for, of the 'realistic' or 'organic' or 'natural', and suggests something about the oscillation between the verisimilar and the alienating that confirms Heath's claim about how *suture* becomes "a constant reflexive fascination *in* films" (Heath 1985, p.514):

> Color is devastating here, but in this way: I keyed the whole movie to mostly grays and ash colors, a 'medieval-primitive' look, the look of a society that is brutal and made of stone. Whenever a few rich colors *do* come out, the effect is even more vivid. In that sense, this is one of the most colorful films I've ever done – but only because the few rich colors stand out so much from the grays. That way, you become inebriated by those colors.
>
> (Zeffirelli in Tibbetts 1994, p.139, original emphasis)

The sense of inebriation that Zeffirelli mentions here is reminiscent of *suture*'s powerful masochistic effect. But what is most striking, in terms of my understanding of how adaptation foregrounds and then subsumes authorial enunciation, is his account of how, despite the film's overall lack of colour, he perceives it as "one of the most colorful films I've ever done". The

juxtaposition of lack of colour with subsequent colour is much like Heath's account of "the pleasure of [*suture*'s] process – movement and fixity and movement again, from fragment […] to totality (the jubilation of the final image)" (1985, p.514). Zeffirelli certainly thinks of his manipulation of colour in this way, with an inebriating effect (Heath's "jubilation" (1985, p.514)). And, if he thinks of a film with very little colour that suddenly erupts into brief moments of colour as "one of the most colorful films I've ever done" (in Tibbetts 1994, p.139) then one could argue that he might also think of a film in which authorial enunciation is foregrounded and subsequently subsumed into the logic of cinema's reality-effect as one of the most realist films that he has ever done.

Olivier, on the other hand, thinks of his use of colour in *Hamlet* very differently. He writes that he "did at one time examine the notion of filming it in subdued colour – blacks, greys and sepias. But on further consideration, I felt that the final effect would not really have justified the extra problems which use of the Technicolor camera always involves" (in Manvell 1971, p.45). The use of colour that Olivier did consider, here, is much like Zeffirelli's "grays and ash colors, a 'medieval-primitive' look, the look of a society that is brutal and made of stone" (in Tibbetts 1994, p.139). But whether he employed these subdued colours or the black and white that he eventually used Olivier has no desire to create Zeffirelli's "inebriat[ing]" (in Tibbetts 1994, p.139) colourful juxtapositions. Indeed, Olivier claims that he didn't want Technicolor's vivid "tangerine and apricot faces […] to haunt [his] melancholy Hamlet" (1986, p.286). Zeffirelli seems to understand the

suturing potential of juxtaposing colours in a way that is not conceivable to Olivier.

This analysis of these statements, however, does not yet offer any insight into how the filmmakers' unconscious writing formations relate to diachronic socio-cultural contexts. It is the filmmakers' discussions about their relationships to academia that can offer some answer to this problem. In response to the question "how do you regard the relationship between yourself as a Shakespearean filmmaker and the academic Shakespeare establishment?" Branagh says

> Well, as you probably know, a great friend of mine and a collaborator on the films, is Russell [Jackson[57]], and I feel as though he's my link to what's going on. I'm interested in all things Shakespearean. I read quite a lot. I read the various newsletters and quarterlies, and find all that very interesting. I keep my distance a bit, and sometimes I'm amused and sometimes enraged by the passionate debates or heated arguments about certain moments or decisions we've chosen to take, but I've been very encouraged by the liveliness with which the academic Shakespeare community has responded to this last seven/eight years of Shakespearean filmmaking. It's a lively moment. It's an exciting moment. It's reinvented things a little, and, even if people have been against some of this work, they have been passionate, and there's been interesting new writing, I think. Certainly I always enjoy discussing it with academics. But I resist getting too drawn in. The practitioner in me says: 'Don't get too theoretical!' I'm an intuitive filmmaker, so a lot of times I'm just following my guts.
>
> (Branagh in Wray and Burnett 2000, p.178)

Although being "interested in all things Shakespearean" and reading "the various newsletters and quarterlies" most likely means far more engagement

[57] The Allardyce Nicoll Chair in Drama at the University of Birmingham, editor of *The Cambridge companion to Shakespeare on film* (2007).

with fidelity criticism than it does with theoretical discourse, Branagh nevertheless positions his work against academic interpretation. There is an element of masochism to his response – he is sometimes "amused and sometimes enraged" by academic interpretation of his work, with "enraged" here standing for a perceived sleight, and "amused" standing as a disavowal of that rage. Interestingly, Branagh's parapractic reflex positions the disavowal before that which is disavowed. He masochistically notes that even amongst this criticism, and "even if people have been against some of this work", he still "always enjoy[s] discussing it with academics".

It is the conclusion, however, of Branagh's conflicting responses to academic interpretation that is most striking. Partly continuing the disavowal of his "amused" response to criticism, Branagh "resist[s] getting too drawn in". But the *telos* of this resistance goes beyond a rejection of adverse criticism. In claiming that "I'm an intuitive filmmaker, so a lot of times I'm just following my guts," Branagh does more than just express his own directorial vision. He establishes a very specific aspect to his filmmaking – "'Don't get too theoretical!'" Instead of a style of filmmaking couched in academic or theoretical terms, Branagh advocates intuitive filmmaking, for which one might substitute any of the other adjectives that he, Zeffirelli or Almereyda employ to colloquially express cinema's reality-effect ('organic', 'realistic', 'natural'). The fact that he is discussing Shakespearean adaptation is, for once, in this instance complicating matters rather than clarifying them, because it is not altogether clear exactly to what academic discourses he is referring. Indeed, he is focused on how "the academic Shakespeare

community has responded to this last seven/eight years of Shakespearean filmmaking" rather than on film grammar. But this still does not explain exactly what he means by "'Don't get too theoretical!'" Adaptation studies of the 1990s is, after all, as section 3.4 discussed, potentially a period of *under*-theorised academic discourse. It is also, conversely, unreasonable to suggest that by "theoretical" Branagh means academic theory. What might be the case, however, particularly given the way that he juxtaposes the "theoretical" with the "intuitive", is that Branagh unconsciously recognises a distinction between reflexive and realist filmmaking, and between "theoretical" *discours* and "intuitive" *histoire*. One can then think of Branagh's claim that he is "an intuitive filmmaker" within the context of Wollen's conception of the "*auteur* as an unconscious catalyst" who creates meaning "not because he has played the role of artist, expressing himself or his own vision in the film, but because it is through the force of his preoccupations that an unconscious, unintended meaning can be decoded in the film" (1972, p.167-8).

Zeffirelli makes this distinction between the academic and the seamless even more explicit. He couches his adaptation endeavours in (potentially somewhat patronising) democratic terms – "you have to make up your mind whether you do a film for a small number of people who know it all […] or really make some sacrifices and compromises but bring culture to a mass audience" (1990, p.244). And he explicitly links these binaries to the academic and the emotional:

> It's important to respect the musicality in verse, so if someone speaks in a poetic form, you have to respect certain rules. But what matters in the end is to make that verse, those lines, become real and touch the hearts and minds of a contemporary audience. […] They don't come for an academic exercise. The author's intention was to get to their heart, their mind, so we must try to achieve the same purpose.
>
> (Zeffirelli 1998, p.51)

Again, Zeffirelli uses the word 'real' to describe his intended impact, and links this to an emotional effect that will "touch the hearts and minds of a contemporary audience". But here he explicitly contrasts this intention with "an academic exercise". Somewhat like Branagh, this "academic exercise" is not necessarily the same thing as film theory, given the broad cultural understanding, which Zeffirelli recognises and attempts to overcome, that Shakespeare is frequently interpreted in quasi-academic terms. Years before he adapted *Hamlet*, Zeffirelli had claimed that "I have always felt sure I could break the myth that Shakespeare on stage and screen is only an exercise for the intellectual. I want his plays to be enjoyed by ordinary people" (in Lucas 1967, p.94). There is an element of cognitivist intelligibility to this claim. But, both Branagh and Zeffirelli juxtapose their vaguer conception of the academic/theoretical with a broadly realist conception of an immersive, seamless experience. Zeffirelli can therefore say that, wary of "parting company with the audience and asking them to contribute the kind of attention which comes through the brain" (1990, p.244), he attempts to "to make the thing really happen for the audience today – to make the audience understand that the classics are living flesh" (1990, p.252). Zeffirelli seems reticent about the focus on intelligibility inherent in a filmic cognitivist writing formation. He does not want his audience to "contribute the kind of attention

which comes through the brain" (1990, p.244). Rather than operate within a writing formation concerned with a "goal-directed spectator, equipped with schemata and ready to make assumptions, form expectations, motivate material, recall information, and project hypotheses" (Bordwell 1985a, p.335), Zeffirelli would rather exploit the drama of a filmic writing formation concerned with the seamless intention "to make the thing really happen for the audience today" (1990, p.252).

These filmmakers' articulations of the academic context to their attempted reality-effect may not make direct reference to film theory. But the academic context that they vaguely envision is nevertheless not dissimilar to that discussed by Baudry:

> is the work made evident, does consumption of the product bring about a 'knowledge effect', or is the work concealed? […] In which case, concealment of the technical base will also bring about an inevitable ideological effect. Its inscription, its manifestation as such, on the other hand, would produce a knowledge effect, an actualisation of the work process, as denunciation of ideology.
>
> (Baudry 1985, pp.533-4)

Zeffirelli and Branagh link both academic filmmaking to "an actualisation of the work process", and their own realistic/organic/intuitive/living filmmaking to a seamlessness which dispenses with the necessity of this actualisation, although they do not recognise that "concealment of the technical base will also bring about an inevitable ideological effect" (Baudry 1985, pp.533-4). For Zeffirelli the "actualisation of the work process" (Baudry 1985, p.533) would mean "parting company with the audience and asking them to

contribute the kind of attention which comes through the brain" (Zeffirelli 1990, p.244), because the difficulty of engaging with the Shakespearean text as of itself would involve foregrounding its authorial construction, while the process by which "the work [is] concealed" (Baudry 1985, p.533) facilitates a verisimilitude that "make[s] the audience be there with their guts and heart" (Zeffirelli 1990, p.262). Branagh similarly juxtaposes the "theoretical" with the "intuitive", which he too associates with his "guts" (in Wray and Burnett 2000, p.178).

Almereyda also seems to unconsciously acknowledge and reject simultaneously Baudry's binary opposites: "I rummaged through books of critical theory but, more to the point, I never stopped reading the play, which carries the best advice for any director: 'Suit the action to the word, the word to the action.' This is so smart and simple it's almost stupefying" (Almereyda 2000, p.x). The re-expression, here, of Hamlet's potentially fainomaic statement, 'Suit the action to the word, the word to the action', again facilitates realist filmmaking in contradistinction to Baudry's "actualisation of the work process" (1985, p.533). And Almereyda's invocation of these binaries in the same sentence, and his valorisation of one at the expense of the other (with Baudry's reality-effect relegated to rummaging as opposed to how Almereyda "never stopped reading the play" (2000, p.x)), again suggests filmmakers' reflexive internalisation of these poststructuralist concepts, once the socio-cultural contexts which determine academic poststructuralism have developed.

Almereyda goes on to appropriate specific elements of quasi-theoretical language. His published script describes Ophelia's (Julia Styles) response to Polonius (Bill Murray) revealing Hamlet's love for her to the King (Kyle MacLachlan) and Queen (Diana Venora) as follows:

> *Ophelia, ashamed, humiliated, moves to the pool's deep end, looking down at her refracting reflection*. […]
>
> *Ophelia jumps into the pool, crashing into the water, fully dressed*.
>
> JUMP CUT:
>
> *Ophelia blinks. She's still standing by the pool. The jump only occurred in her mind.*
>
> (Almereyda 2000, p.48)

It is unlikely that Almereyda ever meant this scene to actually occur within the context of a jump cut, because his filmed version certainly does no such thing, and suggests instead that Almereyda misunderstands what is meant by a jump cut. Bordwell and Thompson define a jump cut thus:

> When two shots of the same subject are cut together but are not sufficiently different in camera distance and angle, there will be a noticeable jump on the screen. Classical continuity avoids such jumps by generous use of shot/reverse shot and by the '30° rule' (advising that every camera position should be varied by at least 30° from the previous one.
>
> (Bordwell and Thompson 2001, p.281)

Taking their cue from Wollen's analysis of Godard's 'counter-cinema', they note that in *À bout de souffle* (1960), "[f]ar from flowing unnoticeably, such cuts are very visible, and they disorient the spectator" (Bordwell and Thompson 2001, p.281). The invocation of Godard here is interesting because of his close links between the theoretical, such as his writing for *Cahiers du Cinéma*, and his own filmmaking practice. His counter-cinema, for Wollen, "aims to establish a dynamic relationship between film maker and spectator" (1985, p.503). For Bordwell, Godard's jump cuts are perfectly containable within the logic of narrative which can extend beyond the conventions of classical grammatical consistency, since "[a]rt-cinema narration self-consciously points to its own interventions, but the aim is still to tell a discernible story in a certain way" (1985a, p.233). A jump cut can therefore operate within a filmic cognitivist writing formation as well as a poststructuralist one.

Almereyda's scene of Ophelia jumping into the pool does not have a shot/reverse shot structure, as such, as she does not converse with another character. But the sequence does conform to the 30° rule. She is shown in a rear view medium shot (Fig.6.1), before a cut to a low-angle underwater long shot is directed up at her (Fig.6.2). In both of these shots she stares into the water. The camera cuts back to the rear view medium shot, and zooms in closer to her as she contemplates the jump (Fig.6.3), before showing the beginning of that jump from this same position (Fig.6.4), and then cutting back to the same low-angle underwater position into which she jumps (Fig.6.5). The cut back to behind her on the poolside (Fig.6.6), which reveals

that she did not jump, is in the same position as the previous pre-jump shot (Fig.6.3).

Fig.6.1

Fig.6.2

Fig.6.3

Fig.6.4

Fig.6.5

Fig.6.6

This sequence, then, conforms to the 30° rule. The cut back to Ophelia on the pool side is therefore not, despite Almereyda's claims, a jump cut in the sense understood by Godard, Wollen or Bordwell and Thompson. It does not threaten seamless realist grammar, and thereby "disorient the spectator" (Bordwell and Thompson 2001, p.281). The cut back to Ophelia is completely diegetic. Even if the leap into the pool "*only occurred in her mind*" (Almereyda 2000, p.48, original emphasis), the imagined shot comes from a character within the diegesis, and functions both to express her emotions in a relatable fainomaic context, and to exploit the audience's foreknowledge about her fate (see section 4.4). All of this operates as seamless realism, without an attempt to establish "a dynamic relationship between film maker and spectator" (Wollen 1985, p.503). Indeed, the patterning of the shots here is extremely regimented, with each cut roughly 180°, as within a shot/reverse shot structure, and with the transition from behind to front repeated in an ABAB formation. The zoom in towards Ophelia as she contemplates jumping brings the spectatorial position closer to hers, the camera movement prefiguring her own movement. These are elements of seamless continuity

editing rather than an attempt to “disorient the spectator” (Bordwell and Thompson 2001, p.281). In exploring the language and technique of quasi-theoretical counter-cinema, Almereyda’s filmmaking merely produces a diegetic reality-effect.

These kinds of reflexive internalisations of academic theoretical premises can even extend to parapractic expressions about *suture*’s masochism. I discussed, in section 5.2, Branagh’s mention of “the sense of futility, if you like, of a four-hour film (that was obviously language-based) possibly finding an audience at the end of the twentieth century. And yet the love of the endeavour” (in Wray and Burnett 2000, p.171). Branagh seems here to express *discours*’ potential threat to realist grammar, and the pleasurable catharsis of the return to *histoire*. In discussing how the project entailed “having fun at my own expense” (in Wray and Burnett 2000, p.171) Branagh also seems to express a personal element to filmmaking masochism. He goes a stage further towards expressing the pleasurable aspect of his masochistic filmmaking, when he claims that

> it’s been an experiment or an exploration, and with *Hamlet*, aside from feeling that it would be fascinating to see all of that text played out in a film, I also wanted to see how much an audience might be encouraged to take it or to sit through it – what reaction there would be to that amount of dialogue.
>
> (Branagh in Wray and Burnett 2000, p.172)

Filmmakers’ reservations about the extent to which audiences might understand foregrounded Shakespearean dialogue (which have been discussed in sections 4.3.1 and 4.3.2), and which can in themselves be

examples of a filmic cognitivist writing formation's concern with intelligibility, are here expressed in strikingly masochistic terms, as a challenge to be overcome, or indeed, to be failed. Branagh seems to wish to push the oscillation between Shakespearean *discours* and his organic, realist form of *histoire*-like filmmaking to the absolute reflexive limits.

Branagh also positions this masochistic project within the context of realist cinema's oscillations between alienating actualisation and verisimilar concealment. He therefore sees his *Hamlet* as a project

> Where we are trying to find a marriage between something that is cinematic, but that also values words, where speaking of the Shakespeare observes very technical and linguistic demands, but also seems effortless. And of course to make that kind of thing seem effortless requires a great deal of effort, a great deal of energy and investigative work – you've got to work very hard, you've got to be fit for it.
>
> (Branagh in Billington 1999)

Branagh's use of the word "effortless", here, might be added to the list of other post-poststructuralist colloquial expressions of cinema's reality-effect (organic, realistic, natural, living). His desire "to make that kind of thing seem effortless" is reminiscent of Baudry's contention that realist film's aim is to obfuscate so that "the work [is] concealed" (1985, p.533). But in claiming that "to make that kind of thing seem effortless requires a great deal of effort" (in Billington 1999) Branagh goes further than Baudry's binary. He wants to foreground, within the parameters of this piece of ancillary discourse, Baudry's "actualisation of the work process" (1985, p.533), and then, within the parameters of the film itself, he wants this "great deal of effort" to "seem

effortless" (Branagh in Billington 1999), so that, as Baudry would have it, "the work [is] concealed" (1985, p.533). The relationship between these two oscillating elements echoes Heath's "constant process of a phasing-in of vision, the pleasure of that process – movement and fixity and movement again, from fragment […] to totality (the jubilation of the final image) (1985, p.514), only here, Branagh envisions a constant process of a phasing-in of foregrounded authorship. And, like Heath's account of the jubilation within this process, Branagh expresses pride in his "marriage" of these elements – "you've got to work very hard, you've got to be fit for it" (in Billington 1999). In stating that "it's the effort to be effortless that I'm engaged in" (in Billington 1999), Branagh seems to demonstrate pleasure in a reflexive conception of realism's pleasurable obfuscatory masochism.

In contrast, Olivier's account of his manipulation of foregrounded authorship, which precedes the socio-cultural developments which facilitated academic articulation of realism's masochism, has no access to the same kind of language or ideas. He contextualizes his own manipulation as follows:

> *Hamlet* is probably the best known of all the great plays. We are only too aware […] that […] we shall receive dozens of letters, mainly abusive, telling us what we already know, namely that this or that famous passage has been omitted. Here, the mere fact that the play is so well known helps to put this matter in perspective. For one thing it means that we have had to do our work, as it were, in the open, because we knew that no careless emendation or sleight-of-hand would pass unnoticed or be tolerated.
>
> (Olivier 1948, p.2, my pagination)

Olivier's tone is apologetic rather than masochistically celebratory. He does not think of his filmmaking, as Branagh does, as a complex behind-the-scenes process. Rather, "we have had to do our work, as it were, in the open, because we knew that no careless emendation or sleight-of-hand would pass unnoticed or be tolerated" (Olivier 1948, p.2, my pagination). Indeed, Branagh's focus on "the effort be effortless" (in Billington 1999) is almost diametrically opposite to Olivier's claim "that no careless emendation or sleight-of-hand would pass unnoticed or be tolerated" (1948, p.2, my pagination) – Branagh almost fetishizes his own emendations and sleights-of-hand.[58]

Because Olivier's filmmaking precedes the socio-cultural developments which facilitated the articulation of academic poststructuralism he does not have access to the same ideas that Branagh does. Although Dent and Dickinson express the kind of cinematic mobility (Dent 1948, p.8, my pagination; Dickinson 1948, p.33) that might facilitate masochistic *suture* in a

[58] Welles' own apologetic tone seems to support the suggestion that prior to the socio-cultural developments which facilitated the articulation of academic poststructuralism the manipulation of realism's masochism is downplayed by filmmakers rather than fetishized. Asked, by Peter Bogdanovich, "[w]hy did you decide to begin *Othello* [1952] with a funeral?" Welles responds

> OW: Why not? (laughs.) I don't know. Have another drink. […] [It] just shows a certain weakness of invention on the part of the filmmaker.
>
> PB: You can give me a better answer than that.
>
> OW: Peter, I'm no good at this sort of stuff. I either go cryptic or philistine. All I can say is, I thought it was a good idea; whether you get me in the morning or evening, I'm going to say that (laughs).
>
> (Welles and Bogdanovich 1998, p.229)

limited proto-poststructuralist manner, it is not yet possible for them, or for Olivier, to express that in the same parapractically theoretical terms that Branagh does. Branagh's later reflexive expressions of this theory, like Zeffirelli's account of his oscillating manipulation of colour, or Almereyda's seamless 'jump cut', suggest that, after the advent of the socio-cultural developments which facilitated academic poststructuralism, filmmaking is able to more effectively exploit *suture*'s masochistic potential because it has become more aware of how *suture* operates. Fainomaic translation is reflexively manifested in Olivier's film, but at that historical moment it cannot yet be exploited to the same extent as those later examples of filmmaking practice which have been able to internalise that which, by then, has been extensively expressed in academic discourse due to development of the socio-cultural determinants which influenced both academic theorising and filmmaking practice.[59]

[59] Welles' approach again suggests that reflexive manipulations of poststructuralism cannot be exploited as extensively prior to the socio-cultural developments which facilitated the articulation of academic poststructuralism. Keith Baxter, who played Prince Hal in Welles' adaptation of the *Henriad*, *Chimes at Midnight* (1965), wrote that

> Orson realized, halfway through the shooting, that this was a very sad film, much sadder than he had intended it to be. But what he himself was and what the film expressed about him had taken over. Subconsciously, he was always projecting the end of the film onto the beginning. He wanted the moment in the tavern when I say 'I do, I will' to be a signal. It was a much more potent signal than he realized, because the film had begun to take on a darker texture.
>
> (Baxter in Lyons 1988, pp.272-3)

Baxter's comments suggests that the film's approach to foreknowledge (see 4.4) was an unintended consequence of Welles' unconscious *auteur* function, rather than a parapractic attempt to extensively exploit an element of potential grammatical inconsistency to manipulate the drama of vision. Welles' comments about the

These various, historically specific forms of conservative reflexivity make use of complex admixtures of the dramas of vision, of authorship, and of knowledge, making strict delineations between these dramas difficult. A close comparison of adaptations of the playtext's opening scene, shortly, will demonstrate the historical development of these admixtures, but a brief comparison between Olivier's and Branagh's approaches to the drama of vision will help to contextualise the following analysis.

Olivier approaches Heath's drama of vision with the same kind of trepidation he applied to cutting out scenes, specifically in regards to editorial cutting. Dickinson, Olivier's director of photography, claims that

> [o]ne of the main assets of deep focus photography is not in any revolutionary kind of shot, but in the greater illusion of reality that it supports. Normal camera work in a shot which includes figures in the foreground and in the background is ordinarily done by making the scene in cuts, and photographing each part separately. The various sections of the scene are then joined together in the cutting room, and for any normal film this is the procedure used. Laurence Olivier decided that for 'Hamlet' he would like to make the scenes without so much cutting from shot to shot.
>
> (Dickinson 1948, p.30)

---

witches in his *Macbeth* make a similar suggestion about how this unconscious approach to potential anamorphism can be described more accurately as proto-poststructuralist rather than post-poststructuralist. He claims that "it's really important that the witches don't really *prophesy* – they give Macbeth ideas which *make* things happen. […] They aren't foretelling the future, they're making it happen" (Welles and Bogdanovich 1a998, p.215, original emphasis). A filmic proto-poststructuralist writing formation can identify elements which might problematize realist verisimilitude, and can conceptualise ways to subsume that problematization into narrative legitimacy, but it cannot exploit these elements as effectively as a post-poststructuralist writing formation, and the proto-poststructuralist filmmakers' ancillary comments cannot fetishize the *suture* as extensively as those of a post-poststructuralist filmmaker.

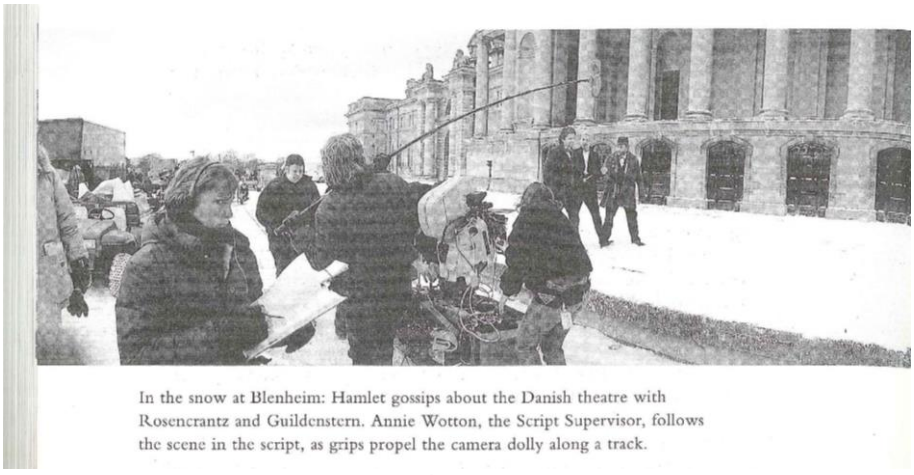
By “revolutionary kind of shot”, Dickinson means ‘experimental’ or ‘creative’ rather than ‘subversive’, but he nevertheless juxtaposes the “revolutionary” with a “greater illusion of reality”, demonstrating a focus on a reality-effect. Olivier’s desire to achieve this “without so much cutting from shot to shot” seems to suggest a reluctance to exploit the kind of cutting that Heath associates with *suture*. It is unreasonable, however, to suggest that this form of minimal cutting is part of a proto-poststructuralist writing formation, because Dickinson notes that “[n]ormal camera work […] is ordinarily done by making the scene in cuts” (1948, p.30). However, Olivier certainly aims to minimise the threat to the “illusion of reality” that he discerns in cutting, with the film’s editor, Helga Cranston, claiming that Olivier stressed that cuts must occur “at the right psychological moment, […] which could be dictated by a movement, a piece of the action or by the rhythm of the Shakespearean speech” (Cranston unpublished, p.10). Indeed, the potential alienation of foregrounded authorial enunciation may have had an impact on Olivier’s reticence about cutting, with the long takes of deep focus photography, and the emphasis on fitting cutting to “the right psychological moment[s]” (Cranston unpublished, p.10) acting as suturing compensations for the potentially alienating *discours* of foregrounded authorial enunciation.

In contrast, Branagh seems to fetishize his own drama of vision, foregrounding not only authorial enunciation, but his own directorial enunciation. In a similar way to how Heath perceived the temporary alienation of camera mobility as narrativised into *Jaws*’ shark point-of-view, when Branagh manipulates camera movement he inscribes that movement

into narrative form. So, when he uses a tracking camera to film Hamlet's discussion with Rosencrantz (Timothy Spall) and Guildenstern (Reece Dinsdale) (Figs.6.7 and 6.8) he precedes this conversation with their arrival on a diegetic miniature locomotive. It is possible that there is a coincidence in this scene containing both the apparatus of tracking camera movement and a narrative embodiment of a diegetic train tracking, but it is noticeable that Branagh's published screenplay highlights the connection. Russell Jackson's film diary, at the end of the screenplay, includes eight photographs (with descriptions) of the filmmaking process. One of these is a photograph (Fig.6.9) described as follows: "In the snow at Blenheim: Hamlet gossips about the Danish theatre with Rosencrantz and Guildenstern. Annie Wotton, the Script Supervisor, follows the scene in the script, as grips propel the camera dolly along the track" (Jackson 1996, p.194).

Fig.6.7

Fig.6.8



In the snow at Blenheim: Hamlet gossips about the Danish theatre with Rosencrantz and Guildenstern. Annie Wotton, the Script Supervisor, follows the scene in the script, as grips propel the camera dolly along a track.

Fig.6.9

After the film diary, Branagh's screenplay features glossy stills from the film, including four double page spreads, one of which shows Rosencrantz and Guildenstern waving from the train at the awaiting Hamlet (Fig.6.10). Jackson's film diary demonstrates the chronological primacy of this scene,

revealing that on the first day of location shooting, “[t]he first shot has Rosencrantz and Guildenstern arriving by miniature train, which has been dressed up- as a miniature locomotive” (1996, p.193). In the bottom corner of the double page picture is a smaller image of the three, at the foot of the stairs from which they begin their ambulation that will be filmed from the tracking camera shown in Fig.6.9.

Three stages of tracking mobile camera are thereby shown in the screenplay – the tracking apparatus, the three walkers filmed from this tracking apparatus, and the accompanying arrival of two of those characters on diegetic tracks. There are a number of possible motivations for the screenplay’s use of these images, but they each suggest a similar conclusion. It is possible that Branagh decided to use Blenheim’s existing miniature steam locomotive as an unconscious accompaniment to the tracking he already had planned for the discussion between Hamlet, Rosencrantz and Guildenstern. It is also possible that Branagh had already planned to shoot this scene from a tracking camera and decided to have Rosencrantz and Guildenstern arrive via train to unconsciously complement this apparatus tracking. Or, both examples of tracking may have been planned in advance, in an ambiguously conscious/unconscious manner. But even if this last possibility is the case, the screenplay unconsciously picks up on this example of the reflexive drama of vision, closely aligning the two forms of tracking. Branagh’s filmmaking thereby exploits Heath’s understanding that narrative events mirror cinematographic events, and parapractically lingers over this reflexivity in the published screenplay.

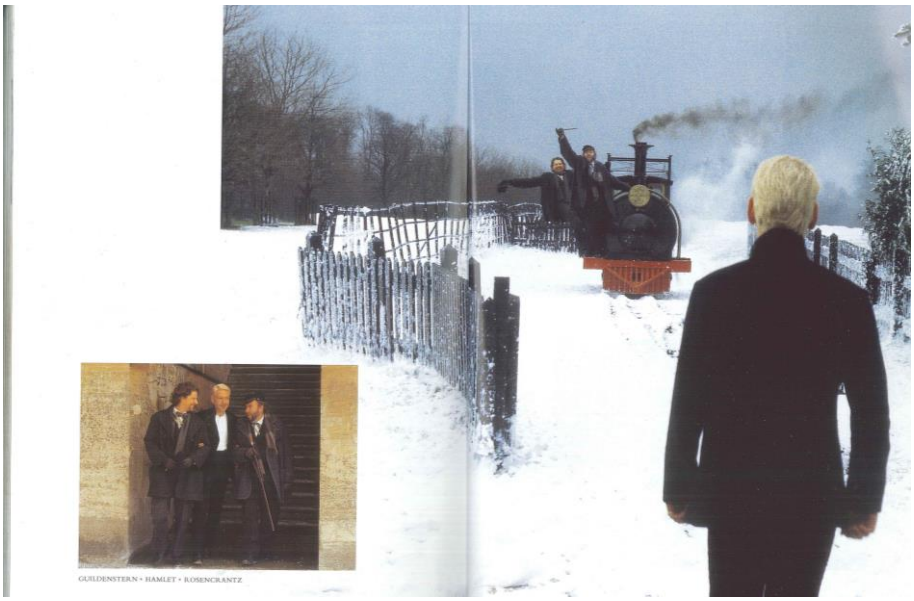


Fig.6.10

6.3 The opening scenes' diachronic filmic writing formations

The adaptations' approaches to the playtext's opening scene usefully demonstrate the complexities of the historical developments of the dramas of vision, of authorship, of knowledge, and of survival within filmic writing formations. A short analysis of a similar scene from Orson Welles' *Macbeth* is included after the more substantial analysis of Olivier's *Hamlet*'s opening scene, to demonstrate that my elaboration of how filmic cognitivist and proto-poststructuralist writing formations operate prior to the socio-cultural developments which facilitated the articulation of academic poststructuralism is not based merely upon one potentially non-representative example.

6.3.1 Olivier's opening scene's filmic writing formations

Olivier's adaptation begins with a high angled extreme long shot slowly zooming in towards Elsinore's battlements (Fig.6.11). Small wisps of fog (Fig.6.12) quickly coalesce into a blanket which obscures Elsinore, and over which appears the written enunciation of Hamlet's 'so oft it chances in particular men' speech from Act 1 Scene 4 of the Quarto (Fig.6.13), which is read aloud by Olivier. This written and verbalised foregrounded authorial enunciation almost immediately follows the film's conventionalised written opening credits. The link between these two forms of writing might be evidence of either a filmic cognitivist writing formation, with a focus on important information being provided to facilitate the subsequent film's intelligibility, or of a filmic proto-poststructuralist writing formation, with the *discours*-like nature of the written Shakespearean speech somewhat lessened by its close proximity to the conventionalised written opening credits.

Fig.6.11

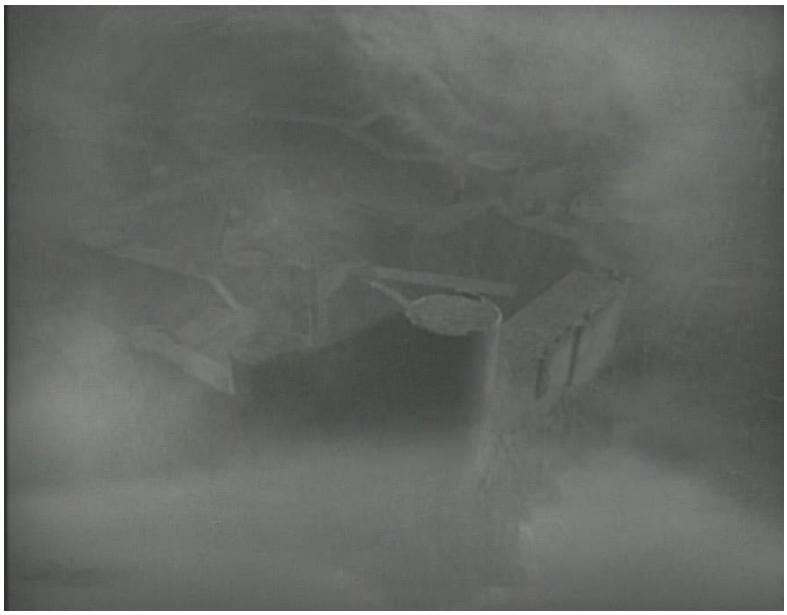


Fig.6.12

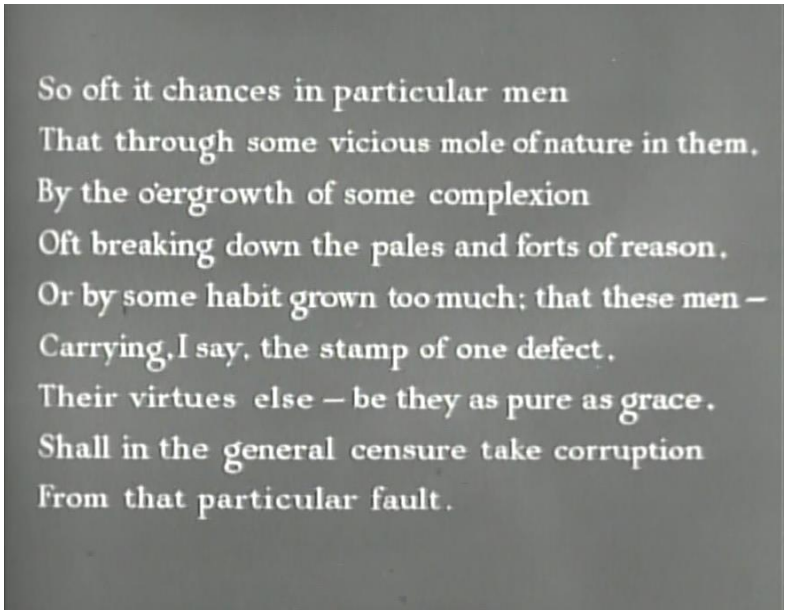


Fig.6.13

Fig.6.14

When the speech ends, and the writing and fog disappear, the camera is much closer to Elsinore's closest and highest battlement, upon which is a static tableau of four soldiers bearing the dead Hamlet with Horatio (Norman Wooland) looking on (Fig.6.14). The only movement here is that of the camera, as it zooms in to the figures. This unattributed camera position, like the written enunciation, might be evidence of both a filmic cognitivist and a

filmic proto-poststructuralist writing formation. Like Carroll's academic cognitivist interpretation of a "camera movement which *might* represent the presence of some unseen, supernatural force that is observing […] for devilish purposes" (1990, p.155, original emphasis), Olivier in some part links the camera's gaze here with the yet to be introduced ghost (later voiced by Olivier), or more generally invokes Marcellus' (Anthony Quayle) assessment that 'Something is rotten in the state of Denmark' (1.4.67). The latter option veers towards the fainomaic, however, as the camera becomes attributed to the foregrounded author himself – that is, to someone who is non-diegetic. This is potentially closer to a filmic proto-poststructuralist writing formation, as Olivier foregrounds an element of cinematic 'work' that he will shortly *suture* over. Likewise, the camera's movement in towards a static representation of the foregrounded and foreknown playtext's conclusion may somewhat counter realist grammar, but the challenge of the preceding written enunciation is now removed, and Olivier's own conclusion to the Shakespearean dialogue, 'this is the tragedy of a man who could not make up his mind', which accompanies this movement in towards the static figures, is not accompanied by written enunciation. Indeed, this voice-over is now Olivier's rather than Shakespeare's enunciation, and may be part of a filmic proto-poststructuralist writing formation's oscillation between foregrounding authorial enunciation and subsuming that enunciation within the conventions of realist grammar.

The next shot, which begins the opening scene from the playtext proper, is a static shot of interior stairs leading up to the battlements, with Bernardo

(Esmond Knight) ascending (Fig.6.15). The lack of camera movement here can be explained within the contexts of either a filmic cognitivist or a filmic proto-poststructuralist writing formation. In terms of filmic cognitivism, the shot could be an example of an early cinematic and/or (post-Renaissance) theatrical proscenium coding, although this explanation would be somewhat atypical of a filmic cognitivist writing formation because Bordwell associates filmmaking in which actors "stand far away from us. They perform against a canvas backdrop complete with wrinkles and a painted-on door. The shot unfolds uninterrupted by any closer views" (1997, p.1) with a style that was obsolete by 1919. Bordwell might explain Olivier's cognitivist motivations with reference to his claim that "[t]oday such an image seems startlingly 'uncinematic', the height of theatricality" (Bordwell 1997, p.1). Olivier, therefore, might intend to begin the film proper with an image coded towards the theatrical, although this would still raise the possibility of filmic proto-poststructuralist elements in terms of how this foregrounds authorship, and of how subsequent scenes subsume this foregrounded theatricality into the conventions of classical (seamless) realism.

Fig.6.15

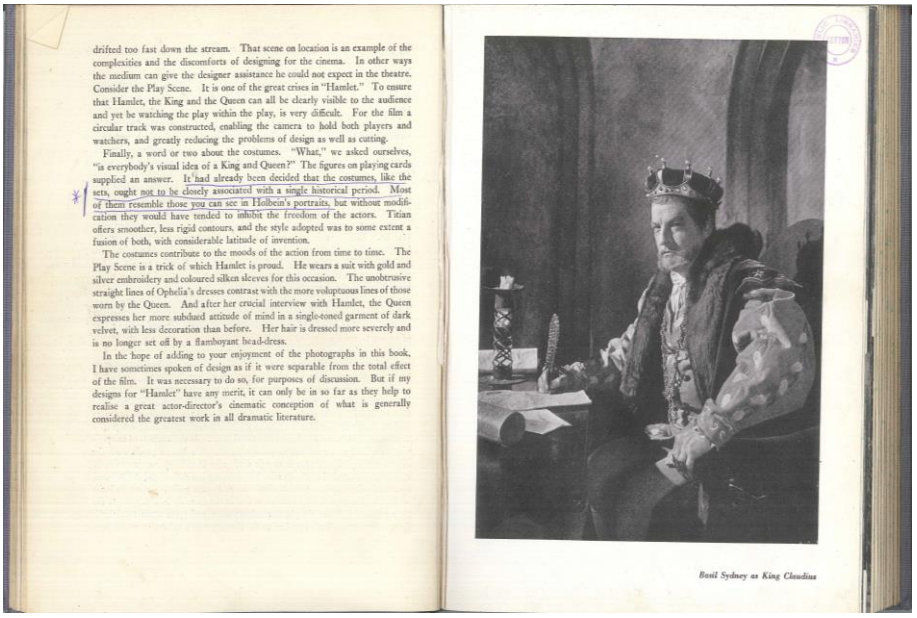
Roger Furse, the film's designer, stresses the importance of camera mobility over the kind of static shot employed here. He discusses still shots which exploit painting's and still photography's "orthodox rules of composition [applied] to each particular shot" to create images which are

> very easy on the eye and will look very well in a still photograph. But the essence of the film is that it is *not* still. It is in motion, and in my opinion the designer's business is to do everything he can to assist that mobility and flow; not to freeze it into a series of orderly compositions which can only impede the action, however distinguished they might be on the walls of a picture gallery. There are, of course, exceptions, which I shall refer to later.
>
> (Furse 1948, p.28, original emphasis, my pagination)

Those examples to which he later refers do not include the shot of Bernardo ascending the stairs. But, as this sequence facilitates character movement upon the liminal staircase, there is an element in which the shot conforms to his concern about "mobility and flow" whilst nevertheless remaining static. This again provides another explanation for Olivier's motivations regarding

still shots, cutting and mobile camerawork within the context of a filmic cognitivist writing formation – his concern is with narrative progression rather than the specific grammatical qualities of these various elements.

However, Furse's choice of costume design suggests that his claim that "the essence of the film is that it is *not* still" can also be understood within a filmic proto-poststructuralist context. He writes that "[i]t had already been decided that the costumes, like the sets, ought not to be too closely associated with a single historical period. Most of them resemble those you can see in Holbein's portraits" (1948, p.32, my pagination). It is possible that there is a coincidence here that Furse invokes the very painting which inspired Lacan's discussions about the anamorphic power of the gaze within perspectival painting (see section 3.3). Lacan's seminar on the anamorphic gaze comes chronologically after Olivier's film, so that if Furse makes the same link between *The Ambassadors* (1533) and the anamorphic nature of cinema's mobility, then he does so in proto-poststructuralist fashion; that is unconsciously, and intuiting the limitations of Lacan's Symbolic Order, as Holbein did, rather than precisely verbally articulating them. But his choice of first image, in the published screenplay, within his selection of costumes, sets and designs (Fig.6.16) is strikingly reminiscent of the costuming in *The Ambassadors* (1533) (Fig.6.17), suggesting that this link between Holbein's *mise-en-scène* and the anamorphic gaze's *mise-en-abyme* is shared between Furse and Lacan (and, indeed, Holbein).



drifted too fast down the stream. That scene on location is an example of the complexities and the discomforts of designing for the cinema. In other ways the medium can give the designer assistance he could not expect in the theatre. Consider the Play Scene. It is one of the great crises in "Hamlet." To ensure that Hamlet, the King and the Queen can all be clearly visible to the audience and yet be watching the play within the play, is very difficult. For the film a circular track was constructed, enabling the camera to hold both players and watchers, and greatly reducing the problems of design as well as cutting.

Finally, a word or two about the costumes. "What," we asked ourselves, "is everybody's visual idea of a King and Queen?" The figures on playing cards supplied an answer. It had already been decided that the costumes, like the sets, ought not to be closely associated with a single historical period. Most of them resemble those you can see in Holbein's portraits, but without modification they would have tended to inhibit the freedom of the actors. Titian offers smoother, less rigid contours, and the style adopted was to some extent a fusion of both, with considerable latitude of invention.

The costumes contribute to the moods of the action from time to time. The Play Scene is a trick of which Hamlet is proud. He wears a suit with gold and silver embroidery and coloured silken sleeves for this occasion. The unobtrusive straight lines of Ophelia's dresses contrast with the more voluptuous lines of those worn by the Queen. And after her crucial interview with Hamlet, the Queen expresses her more subdued attitude of mind in a single-toned garment of dark velvet, with less decoration than before. Her hair is dressed more severely and is no longer set off by a flamboyant head-dress.

In the hope of adding to your enjoyment of the photographs in this book, I have sometimes spoken of design as if it were separable from the total effect of the film. It was necessary to do so, for purposes of discussion. But if my designs for "Hamlet" have any merit, it can only be in so far as they help to realise a great actor-director's cinematic conception of what is generally considered the greatest work in all dramatic literature.

Basil Sydney as King Claudius

Fig.6.16

Fig.6.17

A further comment in relation to the costuming both extends the filmic proto-poststructuralist approach to manipulating cinema's anamorphism, and

suggests that this understanding included other members of the film's writing formations: "'What,' *we* asked *ourselves*, 'is everybody's visual idea of a King and Queen?' The figures on playing cards supplied an answer" (Furse 1948, p.32, my emphasis and pagination). Playing cards, depicted in non-perspectival reflections which reject perspective's singular point designated to "the imaginary subject whose place we propose to fill, a place we are nominated to assume" (Nichols 1981, p.53) in favour of an image which is identical from two rival positions, reveal Lacan's paradox about the gaze (1992, p.140); that it both asserts the gazer's subjectivity and simultaneously encodes the subject as the object of another's gaze (see section 3.3). The filmmakers' articulation of costuming in relation to both Holbein and playing cards are both suggestive of an unconscious filmic proto-poststructuralist manipulation of cinema's inherent anamorphism.

Olivier's handling of this static shot, and those which follow it, suggest an oscillation between a less anamorphic still shot and subsequent more anamorphic mobility subsumed within the diegetised logic of narrative which is consistent with an academic poststructuralist account of cinema's mobility. The lack of camera movement, in the shot of Bernardo on the stairs, temporarily reduces the anamorphic potential of cinema's movement, and subscribes to Olivier's premise, articulated by Dickinson, that "he would like to make the scenes without so much cutting from shot to shot" (1948, p.30).

The eventual cut to the top of the battlements shows Bernardo approaching from the opposite angle (Fig.6.18). The subsequent exchange between

Bernardo and Francisco (John Laurie) again demonstrates evidence of both filmic cognitivist and proto-poststructuralist writing formations. In terms of the former, the exchange is fundamentally erotetic – Bernardo's opening line, 'Who's there?' (1.1.1) functioning within Carroll's understanding that "scenes, situations, and events that appear earlier in the order of exposition in a story are related to later scenes, situations, and events in the story, as questions are related to answers. […] Such narration, which is at the core of popular narration, proceeds by generating a series of questions that the plot then goes on to answer" (1990, p.130). There is an extent to which the answer to this question is deferred, which is, again, an inherent element of the playtext – Francisco initially replies 'Nay, answer me' (1.1.2) prior to identifying himself, and the encounter pre-empts the dangerous answer to which the question is really addressed – the entrance of the ghost. This element of deferral can then be explained both within the contexts of the playtext, and of the academic cognitivist conception of how "[s]uspense in fictional narratives is generated as an emotional concomitant of a narrative question that has been raised by earlier scenes and events in a story" (Carroll 1990 p.137).

Fig.6.18

Fig.6.19

In terms of a filmic proto-poststructuralist writing formation, the first two lines of the playtext are spoken within a shot/reverse shot structure (the reverse shot being Fig.6.19), so that the initial articulation of authorial *discours* is sutured into fainomaic and conventionalised realist *histoire*. There is even the possibility, here, that the two filmic writing formations function dialectically – the exchange's erotetic nature suturing over the authorial enunciation, so

that rather than the spectator musing on the constructed nature of the Baudrian 'work', (s)he wonders what the answer to the diegetically and fainomaically situated question will be. This is an approach to rival academic theories that has not yet been considered – the logic of one theory functioning as the subsuming element of another.

The subsequent exchange between Bernardo, Marcellus and Horatio is filmed in conventionalised realist fashion, until Bernardo's speech about the ghost pre-empts its arrival. The camera zooms in towards Marcellus' fearful expression, and translates this emotion, and the supernatural tone of the scene, into a non-realist camera technique, repeatedly 'throbbing' briefly out of and back into focus (Figs.6.20 and 6.21). Olivier's *Hamlet*'s published screenplay describes the "*throbbing*" as "*introduced to represent the excited pulse of any of the people who become conscious of the presence of the* GHOST" (Dent 1948, p.37, original emphasis, my pagination). This technique might operate, within the contexts of a filmic cognitivist writing formation, as part of Carroll's "emotional concomitant of a narrative question" (1990, p.137). It might also, if Carroll's explanation of temporarily unattributed camera positions be modified to this technique,

> call attention to itself. The audience sees it. And the audience cannot help postulating that the [technique] *might* represent the presence of some unseen, supernatural force. […] The audience cannot know this for sure; but the point of the [technique] is to prompt the spectator into a state of uncertainty in which she is tempted toward a supernatural account, which can nevertheless not be embraced outright because she lacks the kind of eyewitness certainty discussed above.
>
> (Carroll 1990, p.155, original emphasis)

When that “eyewitness certainty” is shortly granted, and the ghost is shown, the erotetic nature of the throbbing technique is complete.

Fig.6.20

Fig.6.21

In terms of a filmic proto-poststructuralist writing formation, the oscillation between focus and non-focus follows the suturing pattern of grammatical incoherence/coherence, and is diegetised as a character’s subjective

response to the supernatural context. The suturing oscillation is, moreover, itself subsumed into more conventionalised realist grammar by ending with Marcellus' line, 'look where it comes again' (1.1.38), which re-activates a repeated shot/reverse shot relationship between the guards (Fig.6.22) and the ghost (Fig.6.23). The potentially alienating *discours* of Marcellus' Shakespearean line here, somewhat paradoxically, acts to *suture* over the previous potentially alienating camera technique. The coherent realist narrative space is further enhanced by an over-the-shoulder shot of the guards looking at the ghost (Fig.6.24).

Fig.6.22

Fig.6.23

Fig.6.24

This grammatical consistency is again disrupted, as the ghost leaves, disorientating both the guards and the realist camera. Close-ups of the guards show Horatio looking the wrong way (Fig.6.25), disturbing the previously coherent shot/reverse shot structure. A high angle long shot, which establishes that the ghost has departed, reveals the guards all looking in different directions (Fig.6.26), again breaking the structure of shot/reverse

shot. This grammatical inconsistency is done for a narrative purpose, so that the breakdown of the camera's vision reflects the breakdown of the diegetic guards' vision. Like Heath's drama of vision, the limitations of the spectator's transcendent subjectivity is reflexively rendered into narrative form, with a masochistic oscillation between grammatical consistency and inconsistency. The filmic cognitivist element of this sequence might operate within similar contexts to those described above, with the temporary ambiguity about grammatical consistency operating as temporary ambiguity about intelligibility in relation to the scene's supernatural events. And, as with the ostensibly irreconcilable theoretical explanations discussed in relation to the erotetic/suturing shot/reverse shots of the playtext's opening lines, the different filmic writing formations here can actually support one another dialectically. The temporary ambiguity of the drama of knowledge functions as part of the cathartic *suture* from the first part of the drama of vision, grammatical inconsistency, to the second part of the drama of vision, the diegetisation of the prior grammatical inconsistency, and the resolution back into grammatical consistency.

Fig.6.25

Fig.6.26

The scene ends with an extended mobile camera shot travelling away from the guards and through Elsinore. The grammatical status of this shot (in fact, two shots, which are joined via a dissolve rather than an overt cut) is ambiguous. It subscribes to Olivier's desire to avoid cutting in the pursuit of a "greater illusion of reality" (Dickinson 1948, p.30), but also works somewhat like *Jaws*' potentially alienating unattributed shark point-of-view. It is

ambiguously attributed, perhaps to the guards, who look towards the path it will take as Marcellus announces that 'Something is rotten in the state of Denmark' (1.4.67) (Fig.6.27), or perhaps to the foregrounded author.

Fig.6.27

In terms of a filmic cognitivist writing formation, this unattributed camera movement operates within the contexts of both Carroll's non-realist grammar to foster ambiguity about the supernatural, and of the erotetic – the camera begins its movement upon Marcellus' statement that 'Something is rotten' (1.4.67), and explores Elsinore to find the cause of the malaise; Claudius (Basil Sydney). Marcellus' damning verdict here, moreover is an interpolation from Act 1 Scene 4, and provides an answer, albeit ambiguously in its verbal content, to Horatio's question about the ghost,[60] which in the playtext ends

[60] Let us impart what we have seen tonight
Unto young Hamlet; for upon my life,
This spirit, dumb to us, will speak to him.
Do you consent we shall acquaint him with it,
As needful in our loves, fitting our duty? (1.1.150-4)

with agreement from Marcellus about Horatio's proposal,[61] but not with the answer that Olivier visually provides. Olivier's filmic cognitivist writing formation then follows Carroll's focus on erotetic narrative sequencing, in which the "onset of the creature, attended by mayhem or other disturbing effects, raises the question of whether the human characters in the story will be able to uncover the source" (1990, p.100).

In terms of this sequence's filmic proto-poststructuralist writing formation, both the anamorphic nature of the camera movement and its ambiguous attribution are potentially alienating, and contribute towards the suturing effect described by Heath. The camera establishes Elsinore's extended narrative space, going so far as to introduce character-specific musical leitmotifs as it moves towards locations associated with certain characters, and it thereby serves a narrative function. The camera movement ends with Heath's "totality (the jubilation of the final image)" (1985, p.514), suturing back into the coherent narrative space of the main hall, with the conventionalised realist shot/reverse shot between Claudius (Fig.6.28) and the trumpeters he bids flourish (Fig.6.29). The ambiguous *discours*-like enunciation (Shakespeare's/the director Olivier's/the guards'/no-one's gaze?) of the extended camera movement is thereby subsumed back into the *histoire* of grammatical realism. The final destination of this ambiguous trajectory is also the intended cause of Marcellus' assessment about the state of Denmark – Claudius is rotten. A further narrative cause is thereby

[61] Let's do't, I pray (1.1.155)

attributed to the camera movement's potential alienation. And, given that this narrative element is Shakespearean, and that the image of Claudius visualises Marcellus' verbalised foregrounded Shakespearean enunciation, the suturing *telos* of this camera movement is a fainomaic suppression of the foregrounded authorial enunciation. Again, the erotetic element of the sequence's filmic cognitivist writing formation contributes towards the suturing catharsis of the sequence's filmic proto-poststructuralist writing formation.

Fig.6.28

Fig.6.29

The elements of this scene which can be described as part of a filmic cognitivist writing formation, then, are as follows: Written information to facilitate narrative intelligibility; a static camera operating within the context of the historical development of film and theatre style; an erotetic narrative structure; grammatical inconsistency to create ambiguity about intelligibility, particularly in terms of the diegetic supernatural explanation; and an extended and ambiguously attributed camera movement to foster ambiguity about the supernatural, within an erotetic context.

The elements of the scene's filmic proto-poststructuralist writing formation's grammatical inconsistency are as follows: Foregrounded verbal Shakespearean enunciation; foregrounded written Shakespearean enunciation; a repeated throbbing camera de-focusing/re-focusing; a breakdown of the shot/reverse shot structure; and a long, ambiguously attributed camera movement.

The elements of the scene's filmic proto-poststructuralist writing formation's suturing grammatical consistency are as follows: A static (non-anamorphic) camera; the shot/reverse shot structure.; diegetic narrative causation for elements of grammatical inconsistency; fainomaic renderings of foregrounded authorial enunciation; use of the erotetic element of the cognitivist writing formation to diegetise both foregrounded authorship and grammatical inconsistencies.

The relationships between grammatical consistency and inconsistency are complex, but involve two principal strategies. Firstly, a limited number of inconsistent elements are employed at any one time. So, the potential alienation of an unattributed high angle camera moving in towards a static tableau of the playtext's foreknown ending is accompanied by Olivier's non-Shakespearean and non-written voice-over, rather than by the foregrounded written authorial enunciation which precedes this shot, and which temporarily concealed the static tableau of the playtext's foreknown ending behind a cloud of fog. As the analysis of chronologically later adaptations demonstrates, a filmic post-poststructuralist writing formation, in contrast, may employ more than one form of potential alienation at a time. Secondly, elements of grammatical inconsistency are sutured into grammatical consistency and/or diegetic legitimation, and the resolution occurs quite quickly. As the analysis of later adaptations demonstrates, a filmic post-poststructuralist writing formation is less swift to resolve its alienating inconsistencies. The differences between these filmic proto- and post-poststructuralist writing formations are the key delineations which mark out the diachronic development of unconscious anamorphism within filmmaking practice.

The following table (Fig.6.30) demonstrates elements of the scene's potential filmic writing formations, and how the suturing processes of the filmic proto-poststructuralist writing formation operate:

Filmic cognitivist writing formation	**Filmic proto-poststructuralist writing formation**	
	Elements of grammatical inconsistency	**Sutured elements of grammatical consistency/diegetic legitimation**
Erotetic nature of verbal communication.	Foregrounded verbal Shakespearean enunciation.	Fainomaic renderings of this enunciation. Foregrounded enunciation contributes to diegetic legitimation of inconsistent camerawork. Use of the erotetic element of the cognitivist writing formation to diegetise foregrounded authorship.
Writing to facilitate narrative intelligibility.	Foregrounded written Shakespearean enunciation.	Continuity with conventionalised written opening credits.
A static camera operating within the context of the historical development of film and theatre style.	Ambiguous recognition that mobile camera is anamorphic.	Conventionalised techniques of continuity editing.
Grammatical inconsistency to create ambiguity about intelligibility, particularly in terms of the diegetic supernatural explanation.	A repeated throbbing camera de-focusing/re-focusing.	Diegetic reason given for this inconsistency. Use of the erotetic element of the cognitivist writing formation to diegetise grammatical inconsistencies. Subsequent return to shot/reverse shot structure.
Grammatical inconsistency to create ambiguity about intelligibility, particularly in terms of the diegetic supernatural explanation.	A breakdown of the shot/reverse shot structure.	Diegetic reason given for this inconsistency. Use of the erotetic element of the cognitivist writing formation to diegetise grammatical inconsistencies. Subsequent return to shot/reverse shot structure.
A long, ambiguously attributed camera movement to foster ambiguity about the supernatural, and within an erotetic context.	A long, ambiguously attributed camera movement.	Diegetic reason given for this inconsistency. Use of the erotetic element of the cognitivist writing formation to diegetise grammatical inconsistencies. Subsequent return to shot/reverse shot structure.

Fig.6.30: Olivier's filmic writing formations

6.3.1.1 Welles' *Macbeth'*s ghost scene's filmic writing formations

Welles' *Macbeth*, released in the same year as Olivier's *Hamlet*, demonstrates similarities in terms of its manipulations of filmic cognitivist and proto-poststructuralist writing formations, and provides evidence that the above analysis of Olivier's film is not merely an isolated example, but reflects broader trends. *Macbeth*'s ghost scene, Act 3 Scene 4, in which the title character (Orson Welles) is disturbed by the vision of the murdered Banquo (Edgar Barrier), whom he had previously ordered killed, offers a clear comparison. The scene's erotetic element is twofold; firstly concerning what it is that Macbeth has seen which causes him to act strangely, and secondly, whether the source of this confusion is a part of the diegetic world in which the human characters exist, or whether it is either a figment of Macbeth's imagination, or a ghostly presence which only he can see. The scene's filmic proto-poststructuralist element is the way in which the erotetic is grounded in an oscillation between realist and non-realist grammar.

The scene's diegetic space is established through non-subjective shots of both Macbeth, at the head of the dining table (Fig.6.31), and from behind him looking along the table (Fig.6.32). The length of the table is also shown from Macbeth's point-of-view (Fig.6.33), as his nobles raise their cups to toast his success. The presence of the ghost is introduced through a close-up of Macbeth's perspiring reaction (Fig.6.34). This is immediately erotetic; what is it that has disturbed the King? The answer is briefly deferred by cinematography in which Macbeth points down the table (Fig.6.35). The

camera tracks after the pointing finger and the shadow it casts on the wall (Figs.6.36 and 6.37), before landing on the table emptied of all save Banquo's ghost (Fig.6.38). The subjective status of this shot is somewhat unclear; prior to this shot's close-up of Macbeth (Fig.6.34) there are almost identical close-ups, featuring his same shocked reaction, and in which the King asks 'Which of you have done this?' (3.4.47). The initial responses to this are also diegetic (Fig.6.39), a retainer responding to the question with another; 'What, my good lord?' (3.4.48). But as the camera tracks from the last of Macbeth's close-ups to Banquo at the opposite end of the table the grammatical status of the shot changes, or everyone else in the diegetic world disappears. The revelation that this latter possibility is not the case soon follows; Lady Macbeth (Jeanette Nolan), looking at her husband (Fig.6.40), follows his line of sight (Fig.6.41). The cut to the empty chair in which Macbeth had seen Banquo's ghost sitting (Fig.6.42) is coded as Lady Macbeth's point of view through the convention of showing the subject of a look (Fig.6.41) before cutting to the object of that look (Fig.6.42). The prior shot's subjectivity in the mind of Macbeth is thereby confirmed.

Fig.6.31

Fig.6.32

Fig.6.33

Fig.6.34

Fig.6.35

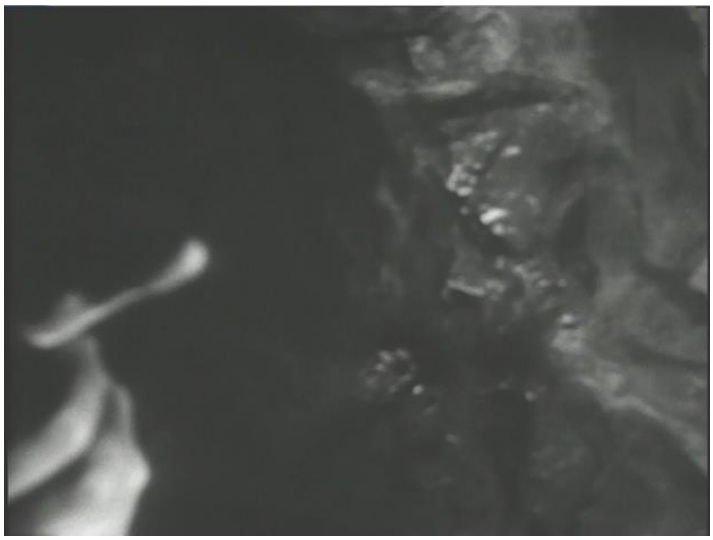


Fig.6.36

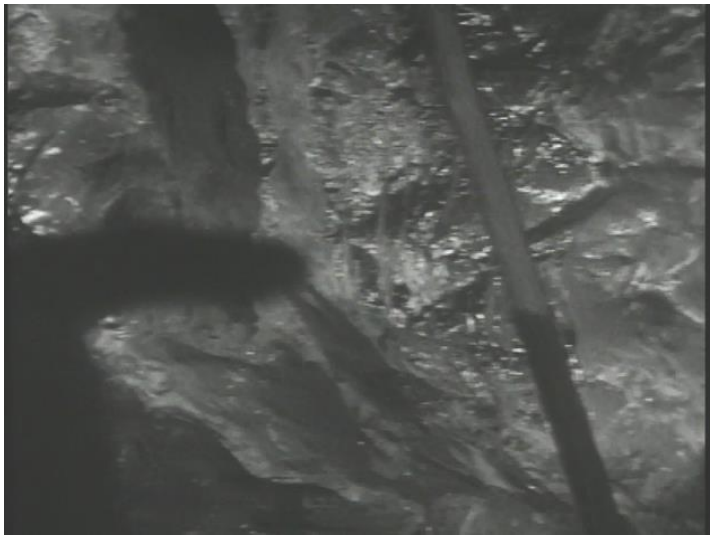


Fig.6.37

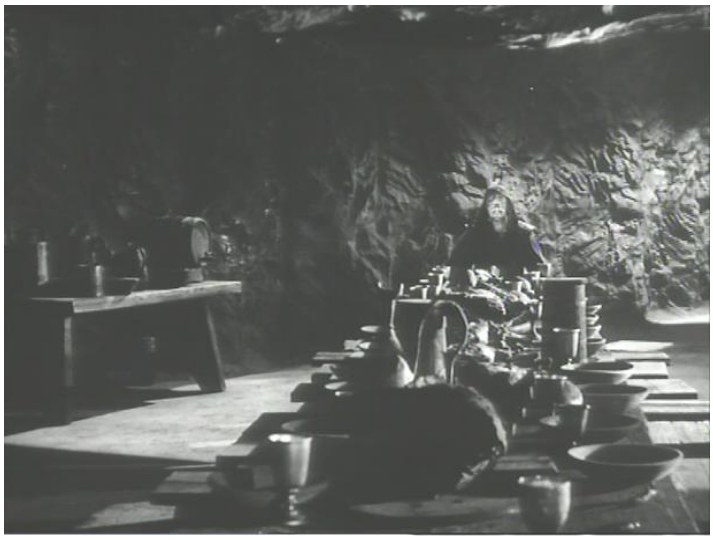


Fig.6.38

Fig.6.39

Fig.6.40

Fig.6.41

Fig.6.42

Like Olivier's adaptation, the filmic cognitivist and proto-poststructuralist elements are tightly integrated here, with the latter's grammatical inconsistency sutured into narrative legitimation. It is significant that Welles does not clearly establish the moment when the non-subjective rendering of the diegetic scene shifts to a subjective vision, and indeed that he makes the shift ambiguous. The cinematography, at this moment, then, is anamorphic, without a clearly defined grammatical status. But resolution to this grammatical ambiguity comes swiftly, and the ambiguity is tightly linked with the narrative's erotetic ambiguity. As with Olivier's *Hamlet*, the scene's filmic cognitivist and proto-poststructuralist writing formations work symbiotically.

6.3.2 Branagh's opening scene's filmic writing formations

Branagh's opening scene begins, similarly to Olivier's, with a link between conventionalised written opening credits (Figs.6.43 and 6.44) and written authorial enunciation (Fig.6.45). As with Olivier's opening scene, there are close links between filmic cognitivist and poststructuralist elements of the writing formations at work, although there are also differences characterising the shift from a filmic proto- to a post- poststructuralist writing formation. In terms of this shift, Branagh's written enunciation is less *discours*-like than that of Olivier in two respects. Firstly, the written enunciation gives only the adaptation's title, rather than a relatively long section of verse. Secondly, Branagh's written enunciation is almost immediately diegetised, as the camera tracks left, revealing that, as the screenplay puts it, this is a shot of a "huge plinth, with the screen-filling legend carved deep in the stone"

(Branagh 1996, p.1) (Fig.6.46). Branagh thereby almost immediately fainomaises the first trace of Shakespearean enunciation. The camera movement, too, is ambiguously grammatically consistent/inconsistent. This first track to the left acts to diegetise written authorial enunciation, but is itself at this moment unattributed, somewhat like the opening shark's point-of-view in Heath's analysis of *Jaws*. The screenplay describes the "Camera [as] creeping, like an animal" (Branagh 1996, p.1). One form of grammatical inconsistency (foregrounded written authorship) therefore paradoxically *sutures* over another form of grammatical inconsistency (unattributed anamorphic camera movement) into some form of diegetically-legitimated consistency. Francisco (Ray Fearon), the first guard shown, further diegetises the potential alienation of the unattributed, 'animal'-like camera through nervous reaction shots (Fig.6.47) and point-of-view shots (Fig.6.48), as he scans about for the source of his dread.

Fig.6.43

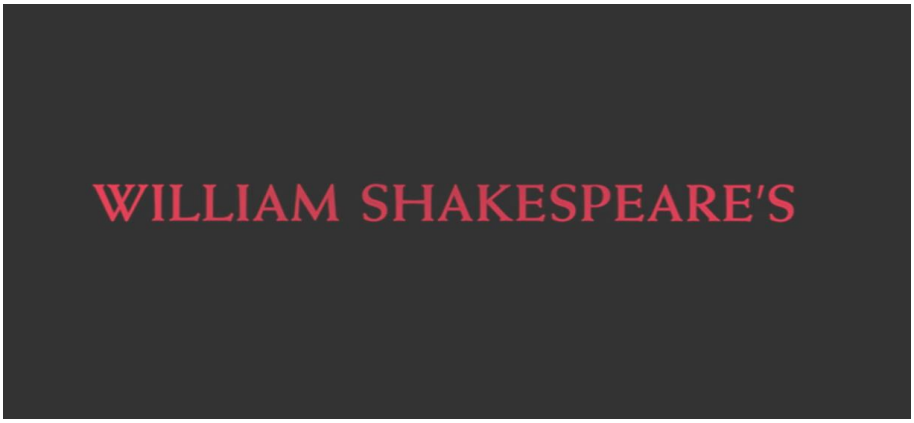


Fig.6.44

Fig.6.45

Fig.6.46

Fig.6.47

Fig.6.48

There is an extent to which this sequence also works within a filmic cognitivist writing formation. The unattributed/“animal”-like camera “*might* represent the presence of some unseen, supernatural force [which] prompt[s] the spectator into a state of uncertainty in which she is tempted toward a supernatural account, which can nevertheless not be embraced outright because she lacks […] eyewitness certainty” (Carroll 1990, p.155, original emphasis). The cognitivist writing formation at work here is also erotetic; the screenplay indicating that a question is being posed: “A noise. Tight on FRANCISCO, terrified, straining to hear where or what it might be” (Branagh 1996, p.2).

At this stage the filmic cognitivist and post-poststructuralist writing formations work in tandem. Like Olivier's presentation of the initially posed question, they simultaneously fulfil the first part of Heath's account of the drama of vision's "play on the unseen and the unforeseeable […] and the moments of violent irruption" (1985, p.514) and Carroll's claim that "[s]uspense in fictional narratives is generated as an emotional concomitant of a narrative question" (1990, p.137). The following shots, which demonstrate the second element of the drama of vision, reveal some of the distinctions between Olivier's filmic proto-poststructuralist and Branagh's filmic post-poststructuralist writing formations.

There are two parts to Branagh's "violent irruption". The first (Fig.6.49), as the camera moves over the statue of Old Hamlet (Brain Blessed) atop the plinth which bore the opening written enunciation, is described in the screenplay as follows:

> The Camera now cranes down to take in the detail of the granite uniform in all its splendour. The last stroke of midnight hits as we settle on the huge hand, which holds a sword hilt and just as we would seem to cut, a great rasping noise like fingernails on a blackboard sears through the night and we see the statue's hand pull the sword from the scabbard with a savage rip!
>
> (Branagh 1996, p.2)

It is important here not only that the sequence marks the shift from "the unseen and the unforeseeable [to] moments of violent irruption" (Heath 1985, p.514), but that Branagh seems to recognise the importance of this oscillation. In positioning his violent irruption "just as we would seem to cut",

he expresses the drama of Heath's juxtaposition, and in defining its sound as "a great rasping noise like fingernails on a blackboard" (Branagh 1996, p.2), he emphasises the unpleasurable nature of the violent irruption.

Fig.6.49

Branagh immediately cuts from this first violent irruption to the second. There is a momentary shot of Francisco reacting to the "great rasping noise", accompanied by the playtext's first line, 'Who's there?' (1.1.1), shouted by an off-screen Bernardo (Ian McElhinney), who then leaps on to Francisco, knocking him to the ground (Fig.6.50), from where Bernardo gives the reply, 'Nay, answer me' (1.1.2). Olivier minimised the *discours*-like nature of the opening lines with a shot/reverse shot structure. Branagh puts these lines into the very centre of the film's opening drama of vision, bundling them into the masochistic shift from the "play on the unseen and the unforeseeable [to the] moments of violent irruption" (Heath 1985, p.514).

Fig.6.50

In terms of the potential filmic cognitivist writing elements of this sequence, both Olivier and Branagh include an erotetic element, as the guards (over-)react to the implied supernatural context. Both also defer answering the initial question, following Shakespeare's cue, by articulating Bernardo's brief refusal, and by staging the exchange as a prequel to the ghost's arrival. However, Branagh's handling of the filmic writing formations' admixtures displays some significant developments from Olivier's, both in terms of the extent of the erotetic deferral, and in relation to the dramatically irruptive nature of the question's posing.

Part of this process relates to how the exchange acts as a prequel to the opening scene's principal drama, the arrival of the ghost. Olivier zooms the camera in on Marcellus (Jack Lemmon) immediately before showing the ghost, whereas Branagh's camera is static at this point. But when Marcellus cries 'Look where it comes again' (1.1.38) Branagh zooms in on a very brief low angle shot of the statue/ghost (Fig.6.51), before a series of shots (Fig.6.52) described in the screenplay as follows:

> They run for their lives! *We* are way above them in the night air. THE GHOST's POV as the Camera rushes from a great height, swooping down on the retreating figures racing across the snow. *We* almost reach them, but no! Just in time they fling themselves behind a pillar.
>
> (Branagh 1996, p.5, my emphasis)

Within the context of a filmic post-poststructuralist writing formation, the cinematography here functions in a similar way to Heath's ambiguously attributed, potentially alienating camera movements which are made grammatically consistent through narrative attribution. Branagh's screenplay makes this link explicit – "THE GHOST's POV" is twice referred to as "We" (1996, p.5). This narrative attribution also *sutures* over the earlier potential inconsistency of the initial mobile camera's unattributed "creeping, like an animal" (Branagh 1996, p.1).

Fig.6.51

Fig.6.52

Filming almost all of this exchange from the ghost's point-of-view also subscribes to Heath's account of the drama of vision's reliance on the "play on the unseen and the unforeseeable" (1985, p.514). Olivier's camera lingers on the ghost. Branagh, in this opening exchange, shows it/the statue only in four very brief shots, in each of which its status as an actual ghost is ambiguous, as no part of it moves, and it is cast in shadow with a foggy backlight, so that none of its features can be discerned. The only motion is that of the camera; towards it, in the first two shots, as it approaches; and away from it, in the last two shots, as it departs. Branagh prefers, at this stage, like Spielberg with his shark, to keep the monster predominantly "unseen" (Heath 1985, p.514).

The potential filmic cognitivist writing formation in operation during this camera movement would, similar to the camera movement at the end of Olivier's opening scene (see 6.3.1), function within the context of the drama of knowledge, so that

> the audience cannot help postulating that the camera movement *might* represent the presence of some unseen, supernatural force. […] The audience cannot know this for sure; but the point of the camera movement is to prompt the spectator into a state of uncertainty in which she is tempted toward a supernatural account, which can nevertheless not be embraced outright because she lacks […] eyewitness certainty.
>
> (Carroll 1990, p.155, original emphasis)

However, Carroll's explanation of these filmmaking motivations has a very different understanding of the diegetic subjectivity of the "unassigned camera movement" than that provided by Branagh's account in the screenplay: "*It* is

not supplying new narrative information nor is *its* movement explicitly correlated within the scene to the movement of any specific character. *It* has no assignment either in terms of narrative or characterological function. But *it* does call attention to itself. The audience sees *it*" (Carroll 1990, p.155, my emphasis). The erotetic element of Carroll's account is significantly altered by Branagh's ghostly assignation, not just in the screenplay, but in terms of how the sweeping camera provides an answer to the guards' questions, rather than "prompt[ing] the spectator into a state of uncertainty" (Carroll 1990, p.155). Although there is an erotetic element to the scene, once the ghost descends upon the guards the question is answered. The filmic writing formations shift decisively from the drama of knowledge to the drama of vision. Olivier's handling, in showing the ghost, also answered the preceding question, but it did so by providing Carroll's "eyewitness certainty" (1990, p.155), rather than by exploiting a potentially anamorphic form of grammatical inconsistency that shifts the gaze from subject to object, from uncertain spectator to "supernatural force" (1990, p.155).

This explanation of the continuing ambiguity of anamorphic camerawork, after the film has diegetised its attribution, demonstrates a limitation in both the academic cognitivist account of what an academic poststructuralist account thinks of as the drama of vision, and in an explanation of how a filmic cognitivist writing formation operates in this regard. In section 5.3 I discussed Carroll's account of this process: "a scene may also merely sustain an ongoing question posed earlier in the tale. For example, as the body count keeps mounting in *Jaws* in scene after scene, the question of

what is killing them is intensified or sustained, rather than posing a new question or answering the presiding one" (1990, p.134). In both *Jaws* and Branagh's *Hamlet* the problematically-attributed anamorphic camera continues to operate *after* narrative assignation – the question is not ongoing, and cannot then be "intensified or sustained" (Carroll 1990, p.134), at least within an erotetic context. The filmmaking motivations cease to be about the drama of knowledge, at least in terms of the ongoing question described by Carroll. The erotetic element of a filmic cognitivist writing formation can pose and answer the chain of questions Carroll identifies in the movement from onset to discovery (1990, p.100), but it cannot function within the logic of an anamorphic and problematically-attributed camera that continues to operate after the question that it initially posed has been answered. The drama of knowledge's anamorphic onset operates in a similar way to the drama of vision's initial grammatical inconsistency, but it is not compatible with, and provides no contrasting pleasures to, the drama of vision's "violent irruptions" (Heath 1985, p.514).

It is possible, however, that there is another filmic cognitivist element to these irruptions in terms of the drama of survival (see 5.3). The pleasures of audiences watching the nervous Francisco could be to do with evolutionary dispositions towards "games involving a chase or hide-and-seek, because these games offer good practice in avoiding predators or in hunting prey. The reason so many film and television viewers choose to watch endless crime, horror, or hide-and-seek action dramas is […] that these dramas appeal to fundamental, innate dispositions in us" (Grodal 2009, p.8). The filmic

cognitivist writing formation might encourage Branagh to have Bernardo leap upon Francisco, pre-empting the ghost's arrival, because

> surprise and shock often accompany the sudden appearance of [threats], but such emotions do not last long. Indeed, their intensity precludes duration, if the filmmakers expect viewers to endure such a film. […] [V]iewer's suspense and anticipation are fed by periodic shocks and surprises, and both long- and short-term emotions work together to create the contours of the particular experience offered by the film.
>
> (Plantinga 2009, p.70)

Branagh's repetition of suspense and shock, then, can still operate as part of a filmic cognitivist writing formation. But it is also possible that if the drama of knowledge is compatible with the first part of the drama of vision (see 3.3), then both parts of the drama of vision are compatible with the drama of survival, with filmmaking able to reflexively manipulate the masochistic elements of *suture* to heighten the aesthetic pleasures of "global, long-lasting emotions (suspense, curiosity, anticipation), local emotions (fear, surprise, disgust), desires, aversions, pleasures, and what have you" so that "both long- and short-term emotions work together to create the contours of the particular experience offered by the film" (Plantinga 2009, p.70). Filmmakers need not necessarily exploit the drama of vision in order to exploit the drama of survival, but the former's focus on the "play on the unseen and the unforeseeable [and] the moments of violent irruption" (Heath 1985, p.514) offers filmmakers reflexive tools to manipulate audience's atavistic predispositions. Academic bioculturalism provides an alternate explanation for *suture*'s pleasures, but that does not mean that filmmaking cannot

manipulate multiple forms of quasi-theoretical reflexivity to exploit multiple affective experiences in spectators.

Humanity's omnivorous evolution, exemplified in Grodal's invocation of how "hide-*and*-seek games offer good practice in avoiding predators *or* in hunting prey" (2009, p.8, my emphasis), suggests links between the masochism of *fort*/ the illusory jubilation of *da*, and the masochism of spectators staging themselves as the hunted/ the illusory agency of spectators staging themselves as the hunter. Branagh's repeated oscillation between the gazes of hunted guards and hunting ghost links the dramas of survival and of vision. Olivier's guards were also afraid of the ghost, and also surprised by one another. But Olivier's filmic proto-poststructuralist writing formation did not have access to the kind of reflexivity that would facilitate a dramatization of their fears and of the fearful being that might hunt them in the same oscillating subjective/objective manner.

It is also significant, in terms of the development of Branagh's filmic post-poststructuralist writing formation, that the oscillation between the "play on the unseen and the unforeseeable [and] the moments of violent irruption" (Heath 1985, p.514) occurs twice, with the second, longer irruption functioning as that which is legitimated by the scene's broad narrative thread, and with the former acting as a precursor. This demonstrates an unconscious reflexive advance on the *suture* identified by Heath in *Jaws*. For Heath, the initial irruption from the ambiguously attributed shark's point-of-view to the first attack "sets off a number of other series which knot together

as figures over the film. [...] *Once systematized, it can be used to cheat*" (1985, pp.512-3, my emphasis). Branagh's rapid repetition of the unseen/violent irruption oscillation "which knot[s] together as figures over the [scene]" (Heath 1985, p.512) occurs much quicker than in *Jaws*, and even more importantly, reverses Heath's chronological structure. In *Jaws*, the principal narrative oscillation occurs first, and *then*, "[o]nce systematized, it can be used to cheat" (1985, p.513). Branagh cheats first, the ghost's brief sword unsheathing, and Bernardo's leap onto Francisco, *preceding* the scene's diegetising resolution of the camera's unattributed status. It is possible that this initial "violent irruption" into the "play on the unseen and the unforeseeable" (Heath 1985, p.514) occurs at this point to *suture* over the foregrounded *discours* of the authorially enunciated opening lines, as discussed above. But Branagh's manipulation of the drama of vision here goes one reflexive stage further even than that of Spielberg. If the violent irruption diegetises the camera's prior ambiguous attribution, then Branagh defers this masochistic pleasure still more, and does not resolve this particular element of grammatical inconsistency until the second irruption attributes the camera to the ghost.

Indeed, this reversal of the cheating repetition identified by Heath in *Jaws* subscribes more fully to Heath's overall analysis of the drama of vision. For Heath, inconsistency generally comes before the resolution to consistency rather than the other way around – "there is a need to reconstruct the truth of vision […] – movement and fixity and movement again, from fragment […] to totality" (1985, p.514). Branagh's cheat followed by the main narrative

irruption, towards which the cheat points, therefore more closely follows the drama of vision's inherent logic, and suggests that in the period between the making of *Jaws* and Branagh's *Hamlet* the systematisation of the drama, which Heath saw at work within the structure of the earlier film text itself, has become part of wider filmmaking and hermeneutic culture.

The elements of this scene which can be described as part of a filmic cognitivist writing formation are as follows: Written information to facilitate narrative intelligibility; an erotetic narrative structure; grammatical inconsistency to create ambiguity about intelligibility, particularly in terms of the diegetic supernatural explanation; and the drama of survival, including suspense, shock and a hunting gaze.

The elements of the scene's filmic post-poststructuralist writing formation's grammatical inconsistency are as follows: Foregrounded written Shakespearean enunciation; and ambiguously attributed camera positions.

The elements of the scene's filmic post-poststructuralist writing formation's suturing grammatical consistency are as follows: Diegetisation of foregrounded verbal Shakespearean enunciation; shot/reverse shot structure, and point-of-view shots, to diegetise ambiguously attributed camera; Heath's "moments of violent irruption" to juxtapose with the "play on the unseen and the unforeseeable" (1985, p.514) in relation to ambiguously attributed camera and foregrounded verbal Shakespearean enunciation; 'cheating' reversed repetition of this violent irruption; diegetisation of

ambiguously attributed camera; and affective compatibility of the dramas of survival and vision.

A more detailed comparison between these diachronic approaches to mixing and manipulating the dramas of vision, authorship, knowledge and survival will be undertaken presently, after addressing Zeffirelli's and Almereyda's treatments of the same scene. In the meantime, the following table (Fig.6.53) demonstrates elements of the scene's potential filmic writing formations, and how the suturing processes of the filmic post-poststructuralist writing formation operate:

Filmic cognitivist writing formation	**Filmic post-poststructuralist writing formation**	
	Elements of grammatical inconsistency	**Sutured elements of grammatical consistency/diegetic legitimation**
Erotetic nature of verbal communication. Drama of survival's suspense and shock.	Foregrounded verbal Shakespearean enunciation.	Fainomaic renderings of this enunciation. Situates opening enunciation within Heath's "moments of violent irruption" which juxtapose with the "play on the unseen and the unforeseeable" (1985, p.514).
Writing to facilitate narrative intelligibility.	Foregrounded written Shakespearean enunciation.	Continuity with conventionalised written opening credits. Diegetisation of foregrounded verbal Shakespearean enunciation.
Grammatical inconsistency to create ambiguity about intelligibility, particularly in terms of the diegetic supernatural explanation. Drama of survival's suspense and shock.	Ambiguously attributed camera positions.	Diegetic reason given for this inconsistency. Used alongside shot/reverse shot structure, and point-of-view reaction shots. Situates ambiguous camera position within Heath's "moments of violent irruption" which juxtapose with the "play on the unseen and the unforeseeable" (1985, p.514). 'Cheating' reversed repetition of this violent irruption. Diegetises ambiguous camera into ghost's point-of-view.

Fig.6.53: Branagh's filmic writing formations

6.3.3 Zeffirelli's opening scene's filmic writing formations

Zeffirelli cuts the playtext's opening scene entirely. His screenplay does include elements of the planned playtext's opening scene, split into two parts, although these were not intended to open the film. The final film's opening, which follows written credits superimposed over medieval battlements in a manner not dissimilar to Olivier's introduction, is a slow track past, and cuts to medium close-ups and close-ups of, numerous inhabitants of Elsinore all looking sombrely screen left towards the castle's crypt, to which Zeffirelli cuts to show Old Hamlet's (Paul Scofield) interment.

As with the two opening scenes discussed above, there are elements of both filmic poststructuralist and cognitivist writing formations at work. In terms of the former, the camera's initial movement, on this cut to the crypt, and before it moves into the conventionalised "ways for holding a film's relations as the coherence of the subject eye – continuity editing, matches, 30-degree and 180-degree rules, codes of framing, and so on" (Heath 1985, p.514), is a leftward continuation of the castle's inhabitants' leftward gaze, so that this potentially anamorphic movement is subsumed into both a spatial and a narrative logic. In terms of the sequence's filmic cognitivist writing formation, the camera's initial movement across Elsinore's inhabitants is erotetic, posing the question about what they are looking at, and why they are so still and so concerned. The cut to the crypt answers the question.

Within, Claudius (Alan Bates), Gertrude (Glenn Close), Polonius (Ian Holm) and Hamlet (Mel Gibson) mourn over the body, with close-ups of tear-stained faces and hands grasping earth to scatter. In terms of the filmic poststructuralist writing at work here, numerous glances are exchanged between the characters, within the conventions of the shot/reverse shot structure, so that narrative relationships are all expressed fainomaically, downplaying the foregrounded author, until Claudius utters the first of only three lines in the scene to Hamlet, 'think of us/ As of a father' (1.2.107-8). This first verbalised example of authorial enunciation is spoken three minutes into the film, and two minutes after the opening credits have ended, minimising this element of foregrounded enunciated *discours* amongst the scene's seamless interpolated continuity editing. Indeed, Claudius' brief speech is preceded, half a minute earlier, by Polonius' ambiguously discernible utterance, as he supports the weeping Gertrude, which is perhaps 'Oh madam'.[62] The ambiguity of Polonius' words/murmur here may actually further the impact of preceding the first enunciation of authorial *discours* with a seamless example of ostensibly spontaneous *histoire* which is so non-Shakespearean that it almost becomes wordless.

The final film's opening is closer to Olivier's than Branagh's, relying on fainomaic translation and realist continuity editing rather than the kind of reflexive manipulation of the drama of vision employed by Branagh. Indeed, I have refrained from calling Zeffirelli's writing formation here filmic post-

[62] The screenplay makes no mention of a line or utterance here, from either Gertrude or Polonius, or of the latter supporting the former.

poststructuralist, because even though it operates after the articulation of academic poststructuralism, it has more in common with Olivier's filmic proto-poststructuralist writing formation than with Branagh's filmic post-poststructuralist writing formation.

However, Zeffirelli's screenplay suggests that the guards' meeting with the ghost was originally envisioned in a style closer to that of Branagh. This demonstrates one of the advantages of analysing Shakespearean adaptations in relation to filmic writing formations' diachronic development, because the author's canonical status encourages the production and curation of ancillary materials which might not otherwise be available for analysis, and which demonstrate that it is not only the final cuts of films which provide evidence of filmmaking protocols.

The screenplay reveals that the first part of the playtext's opening scene (Devore and Zeffirelli 1990, pp.3-5) was to have followed the interpolated opening. Horatio (Stephen Dillane) and Marcellus (Christien Anholt) were to have approached Elsinore's gates on horseback, with Bernardo's (Richard Warwick) 'Who's there?' shouted down from the ramparts above. The second part of the playtext's opening scene (pp.12-13) was to have taken place three scenes later, after Claudius' announcement about his relationship with Gertrude, and after Gertrude persuades Hamlet not to return to Wittenberg, provoking his 'O that this too too solid flesh would melt' soliloquy (1.2.129).

The screenplay describes this cut scene (after Bernardo's speech beside an interior guardroom fire, about the previous sightings of the ghost) thus:

30. EXT. CASTLE ELSINORE. NIGHT.

The fog has claimed it. Only its tower tops are visible.

DISSOLVE TO:

31. EXT. STAIRWAY TO THE BATTLEMENTS. NIGHT.

HORATIO, MARCELLUS, BERNARDO and FRANCISCO come into view and take the stairway up, disappearing into the fog. WE PULL BACK as their footsteps echo away. There is a moment of silence … and then a bell peals once. WE CONTINUE BACK FARTHER as everything grows still again. Suddenly HORATIO's terrified voice cries out from above.

QUICK CUT TO:

32. INT. PASSAGES TO BATTLEMENTS. NIGHT.

ESTABLISHING SHOT.

(Devore and Zeffirelli 1990, p.13)

As with the previous analyses, there are elements of both filmic cognitivst and poststructuralist (which, in these planned scenes is definitively *post*-poststructuralist rather than *proto*-poststructuralist) writing formations at work. In terms of filmic post-poststructuralism, like Branagh, Zeffirelli's ghost here is "unseen" (Heath 1985, p.514), although Zeffirelli's screenplay does not explicitly attribute the camera to the ghost's point of view. But, like Branagh's treatment, Zeffirelli here twice repeats the oscillation between the "play on the unseen and the unforeseeable [and] the moments of violent irruption" (Heath 1985, p.514). The first "moment of silence" is broken as "a bell peals". Then "everything grows still again [and] [s]uddenly HORATIO's

terrified voice cries out" (Devore and Zeffirelli 1990, p.13). And, like Branagh, Zeffirelli reverses the systematisation of the cheating process identified by Heath in *Jaws*. The first irruption is merely a bell, and the second is the response to the genuine threat. Both Branagh and Zeffirelli executed, or planned to execute, a drama of vision which dispenses with Heath's premise that "[*o*]*nce systematized*, it can be used to cheat" (1985, pp.512-3, my emphasis). In part, Shakespeare's playtext invites this precursive repetition - 'Who's there?' (1.1.1) is an invitation to drama of one kind or another that prefigures the ghost's coming. But filmmakers exploit this invitation in ways that are diachronically specific. Olivier has a rapid shot/reverse shot cut from Bernardo to Francisco as they shout their lines at one another. Branagh is able to manipulate (and Zeffirelli can also envisage a manipulation of) this invitation which exploits the reflexive masochistic elements of the drama of vision in a way that is inconceivable to Olivier, prior to the socio-cultural developments which facilitated the articulation of academic poststructuralism.

In terms of the filmic cognitivist writing elements at work here, Zeffirelli's refusal to align the camera's gaze with the ghost's, as Branagh does, is closer to Carroll's statement that "the audience cannot help postulating that the camera movement *might* represent the presence of some unseen, supernatural force" (1990, p.155, original emphasis). Zeffirelli's (planned) camerawork is therefore more erotetic than Branagh's, and more closely aligned to the drama of knowledge's focus on how "[s]uspense in fictional narratives is generated as an emotional concomitant of a narrative question"

(Carroll 1990, p.137) than on the drama of vision's "pleasure of [*suture*'s] process – movement and fixity and movement again" (Heath 1985, p.514).

However, the filmic post-poststructuralist element of Zeffirelli's planned scene exploits the ghost's erotetic nature to increase the drama of vision's deferred pleasures. This is potentially more alienating than Branagh's in that the presentation of the ghost is deferred not just from the opening violent irruption to the second, as in Branagh's treatment, but indefinitely, or at least until Hamlet eventually encounters it many scenes later. On the one hand, there is a cognitivist element to this, as the ambiguity about a supernatural cause is not yet resolved, so that this planned scene provides an example of that which Carroll mis-read in *Jaws*; "a scene [which] may also merely sustain an ongoing question. […] [T]he question is intensified or sustained, rather than posing a new question" (1990, p.134). But this deferral is also post-poststructuralist, with a sustained refusal to diegetically resolve the camera's ambiguous anamorphism. Again, the two ostensibly irreconcilable theoretical elements coalesce in filmmaking practice – the drama of knowledge's deferred answer works dialectically with the drama of vision's deferred grammatical resolution.

In Zeffirelli's screenplay, Horatio's cry from above also operates within the contexts of different filmic writing formations. In refusing to provide an answer to what provokes it, it continues the drama of knowledge's deferred erotetic nature. In terms of filmic post-poststructuralism, somewhat like Polonius' ambiguous first paralinguistic utterance in the filmed opening, the

cry is not foregrounded as authorial enunciation. So, when Zeffirelli plans to exploit the masochistic drama of vision's ambiguously attributed anamorphic camerawork, he does not employ the masochistic drama of authorship, or at least employs it in a more fainomaic, and less foregrounded, manner. He thereby carefully arranges different layers of grammatical inconsistency, so that they do not completely overpower the subsequent *suture* into grammatical consistency. Horatio's failure to express his fear in words can also be part of the drama of survival's atavistic regression to the pre-linguistic. And, as with the other filmmaking admixtures of these various dramas discussed above, what might be thought of as rival and incompatible academic interpretations actually mutually reinforce one another, so that just as this scene's deferred dramas of knowledge and of vision support one another, so too do its dramas of survival and of vision.

It is hard to make definitive conclusions about this scene, however, because it was not included in the final film, and because the screenplay's description of the interpolated opening scene, described above, is slightly different from that which is committed to celluloid. There is no ancillary evidence to explain why Zeffirelli cut this initial scene with the ghost, although his more general principal that he sought to "find other solutions" (1998, p.49) to the problems of what to include suggests that he felt that other scenes had provided these solutions. Indeed, it is not possible to know whether Zeffirelli would include this cut scene in his assessment that the "kind of story we wanted to do automatically meant some areas of the original play became unnecessary. They fell away by themselves, like dried branches" (in Tibbetts 1994, pp.137-

8). It may even be that in not giving a diegetic resolution to the unseen nature of the ghost (at least until Hamlet's later meeting with it), that Zeffirelli felt that this scene was *too* alienating. But it is possible to conclude that Zeffirelli could at least conceive of a scene that exploited the dramas of vision, knowledge and survival in a manner somewhat similar to Branagh. Almereyda's similar reticence about presenting the playtext's opening scene suggests the same.

Before discussing Almereyda's treatment, however, it is appropriate to list Zeffirelli's approaches to these various dramas, with the bracketed sections representing those elements from the screenplay not used in the final version:

The elements of these scenes which can be described as part of a filmic cognitivist writing formation are as follows; An erotetic narrative structure; (grammatical inconsistency to create ambiguity about intelligibility, particularly in terms of the diegetic supernatural explanation); (a sustained question, with the answer deferred); (the drama of survival, including suspense and shock).

The elements of the scenes' filmic post-poststructuralist writing formation's grammatical inconsistency are as follows: Foregrounded verbal Shakespearean enunciation; anamorphic mobile camera; (unattributed camera position); (deferred diegetic resolution to unattributed camera).

The elements of the scenes' filmic post-poststructuralist writing formation's suturing grammatical consistency are as follows: Spontaneous, non-Shakespearean paralinguistic utterance prior to first example of spoken authorial enunciation; spatial and narrative logic to anamorphic camera movement; shot/reverse shot structure to resolve anamorphic camera movement; (Heath's "moments of violent irruption" to juxtapose with the "play on the unseen and the unforeseeable" (1985, p.514) in relation to unseen ghost); ('cheating' reversed repetition of this violent irruption); (deferred diegetic resolution of the unseen is *not* resolved until Hamlet's meeting with the ghost).

The following table (Fig.6.54) demonstrates Zeffirelli's various filmic writing formations, with the bracketed sections representing those elements from the screenplay not used in the final version:

Filmic cognitivist writing formation	**Filmic post-poststructuralist writing formation**	
	Elements of grammatical inconsistency	**Sutured elements of grammatical consistency/diegetic legitimation**
	Foregrounded verbal Shakespearean enunciation.	Fainomaic renderings of this enunciation. First example of spoken authorial enunciation occurs three minutes into conventionalised continuity editing. Spontaneous, non-Shakespearean paralinguistic utterance prior to first example of spoken authorial enunciation.
An erotetic narrative structure.	Anamorphic camera movement.	Spatial and narrative logic to anamorphic camera movement. Shot/reverse shot structure to resolve anamorphic camera movement
(Grammatical inconsistency to create ambiguity about intelligibility, particularly in terms of the diegetic supernatural explanation.) (A sustained question, with the answer deferred.) (The drama of survival, including suspense and shock.)	(Unattributed camera position.) (Deferred diegetic resolution to unattributed camera.)	(Situates unattributed camera position within Heath's "moments of violent irruption" which juxtapose with the "play on the unseen and the unforeseeable" (1985, p.514).) ('Cheating' reversed repetition of this violent irruption.) (Deferred diegetic resolution of the unseen is *not* resolved until Hamlet's meeting with the ghost.)

Fig.6.54: Zeffirelli's filmic writing formations

6.3.4 Almereyda's opening scene's filmic writing formations

Almereyda's screenplay begins thus:

> EXT. NEW YORK CITY: TIMES SQUARE – NIGHT
>
> *A near-hallucinatory spectacle: traffic, neon, noise.*
>
> *Amidst surrounding electronic displays, the animated logo for the* DENMARK CORPORATION *flashes and whirls.*
>
> EXT. HOTEL – NIGHT
>
> *A sleek modern façade, doorman, revolving doors.*
>
> *Lights swim across the hotel's identifying metal plaque:*
>
> HOTEL ELSINORE
>
> * [INT. HOTEL ELSINORE; LOBBY/SURVEILLANCE DESK – NIGHT
>
> VIDEO MONITOR: THE LOBBY
>
> *A cavernous space, in low light. There's a surge of static. The image seems to shiver.*
>
> *We hear Bernardo's voice muttering off-screen.*
>
> BERNARDO
>
> Who's there?
>
> (Almereyda 2000, p.5)

An introductory note explains the '*' and '[' symbols used here: "Stuff that was dropped or cut appears in brackets to signify its non-existence in the finished film; asterisks indicate notes at the back of the book, chronicling evolutionary upheavals as scenes were revised, rescued or lost forever"

(Almereyda 2000, p.xvi). The relevant note for the cut after the filmed "*identifying metal plaque:* HOTEL ELSINORE" is as follows:

> The bracketed lobby and basement scenes were shot and edited into the movie. They weren't half bad. But it became apparent that the Elizabethan language, coming thick and fast at the outset, confused early audiences. (A test screening organised by Miramax yielded the second worst scores in the company's history.) […] Admitting that we needed a more urgent start, Ethan [Hawke] and I sat down with a pixel camera and worked out a new introduction, a video diary excerpt from one of our favourite speeches. […] I held the camera while Ethan adjusted lights, fooled with a water glass, executed a rudimentary conjuring trick. […] Hamlet's glorious speech was stripped down. […] [I]ntercut with images I'd shot off the TV during the bombing of Bosnia, this 'improvised' scene now kickstarts the movie, giving the Prince a series of intimate close-ups and a private (pixelated) language. The idea was to frame and foreground Shakespeare's words, trusting them to bring an audience closer. The lobby scene with Bernardo [Rome Neal], Horatio [Karl Geary] and Marcella [Paula Malcomson] was accordingly collapsed, folded back into a flashback when Hamlet's friends report the first ghost sighting.
>
> (Almereyda 2000, pp.135-6)

Almereyda moves the playtext's opening scene, then, because it "yielded the second worst scores in the company's history", which he puts down to the problem "that the Elizabethan language, coming thick and fast at the outset, confused early audiences" (Almereyda in Anderson 2000). This suppression of foregrounded authorial *discours* operates within the context of Almereyda's observation that

> [w]atching the movie requires a certain suspension of disbelief. People don't really talk like that. But the language has a tone, and its own life and its own logic. I hope you get acclimated and you're in it, so you can just forgive words you don't understand or even words that don't seem quite right, because of the general sense and force of it.
>
> (Almereyda in Anderson 2000)

There is a clear filmic post-poststructuralist element to this process. Almereyda's parapractic expression of his hope that "you can just forgive words you don't understand or even words that don't seem quite right" suggests the masochism of the process, but it is most relevant here that he hopes that after an unspecified period of time "you get acclimated and you're in it". It is therefore important that "[t]he lobby scene with Bernardo, Horatio and Marcella was accordingly collapsed, folded back into a flashback when Hamlet's friends report the first ghost sighting" (Almereyda 2000, pp.135-6), so that, if repositioned once audiences are "acclimated" they will be able to "forgive words [they] don't understand or even words that don't seem quite right" (in Anderson 2000). Similarly, it is important that the scene which replaces the cut opening still keeps an element of foregrounded authorial *discours* ("one of our favourite speeches" (Almereyda 2000, p.135)), so that the drama of authorship is not completely removed, but that it must come across as "more urgent", and that it appears "'improvised'", for which one might read 'seamless'. The technique employed to achieve this seamlessness is to film the soliloquy as "a video diary". These spoken thoughts are diegetised within the context of the self-recording, so that direct address is narratively legitimated by Hamlet's actions. Another potentially grammatically inconsistent element is introduced to accompany the potentially grammatically inconsistent authorial enunciation, with the former paradoxically legitimating the latter. It is also possible that Almereyda exploits academic poststructuralism's notion of direct address' conservative functions (Feuer 1993, pp.36-7) (see section 4.2.6).

The spoken thoughts are also fainomised via visual manifestations – both by the diegetic Hamlet, who executes “a rudimentary conjuring trick” at the mention of his ‘mirth’ (2.2.298), and by the supervening authority of Almereyda’s “intercut […] images I’d shot off the TV during the bombing of Bosnia”, which accompany Hamlet’s ironic ‘the beauty of the world’ (2.2.308-9). The ensuing “series of intimate close-ups and a private (pixelated) language” can then operate to diegetically “frame and foreground Shakespeare’s words, trusting them to bring an audience closer” (Almereyda 2000, p.135).

Almereyda’s alterations here demonstrate an important point about the filmic post-poststructuralist approach to the drama of vision, and about its relationship to the filmic cognitivist drama of knowledge. If the drama of vision relies on temporary unpleasure and its deferred catharsis then it is possible to overplay the unpleasurable *fort* of the former. Filmmakers must push at audience’s masochistic threshold without overstepping it, as in Branagh’s suggestion that he “wanted to see how much an audience might be encouraged to take it or to sit through it” (in Wray and Burnett 2000, p.172). Almereyda’s original opening, prior to the establishment of a systemisation of the film’s *suture* between foregrounded authorship and fainomaic realism, seems to have overstepped this threshold. This can also explain Zeffirelli’s cutting of the playtext’s opening scene, although his screenplay demonstrates that the cut scene was to have been positioned within the body of the film, so that the audience should by then have been “acclimated and you’re in it, so you can just forgive words you don’t

understand or even words that don't seem quite right, because of the general sense and force of it" (Almereyda in Anderson 2000).

Here again there is a suggestion that filmic post-poststructuralist and cognitivist writing formations can work in tandem, because an academic cognitivist interpretation of Almereyda's original opening scene's test response might focus on the failure of its drama of knowledge, with the test audience responding to a lack of intelligibility, rather than to its overly masochistic elements. Almereyda does not make sharp distinctions between the filmic writing formations in regard to this failed scene – his response to his sense that "the Elizabethan language, coming thick and fast at the outset, *confused* early audiences" (my emphasis) is not to resolve this confusion with clearer erotetic elements, but to admit that "we needed a more *urgent* start" (2000, p.135, my emphasis). If Hamlet's self-recorded musings are more intelligible than a scene shot within the conventions of continuity editing but with a confusing verbal language, then that is because of their fainomaic and seamless (for Almereyda, "improvised" (2000, p.135)) elements, since the soliloquy employs the same confusing language. Both the final opening scene and the cut version have a similar erotetic element – the soliloquy and the ghost both point to subsequent revelations about what 'is rotten in the state of Denmark' (1.4.67). Almereyda chooses one over the other not because of their respective erotetic traits, but because of the final version's "more urgent", "improvised" (2000, p.135) qualities.

Both Almereyda's final opening soliloquy, and the cut (or more precisely, moved) playtext's opening scene from the screenplay, are preceded by the same introduction of images of New York and diegetic verbal written authorial enunciations. This is true of both the screenplay and the final film, although there are some differences between the two. Unlike the three other opening scenes analysed, Almereyda's does not include, initially, opening credits detailing the actors, crew, film title, or any mention of Shakespeare. Following from the opening corporate credits, with their own soundtrack, and which are not superimposed over the beginning of the film's *mise-en-scène*, Almereyda opens with a low angle shot looking up through the open sunroof of a limousine, over which appear the following written enunciations, which refer to, but are not composed of, authorial enunciation:

> New York City, 2000
>
> The King and C.E.O. of Denmark Corporation is dead
>
> The King's widow has hastily remarried his younger brother
>
> The King's son, Hamlet, returns from school, suspecting foul play…

Although this writing is not literal enunciation, its traces are quickly diegetised, as the screenplay demonstrates:

> *Amidst surrounding electronic displays, the animated logo for the* DENMARK CORPORATION *flashes and whirls.*
>
> EXT. HOTEL – NIGHT
>
> *A sleek modern façade, doorman, revolving doors.*

Lights swim across the hotel's identifying metal plaque:

HOTEL ELSINORE

(Almereyda 2000, p.5)

In terms of Almereyda's filmic cognitivist writing formation, these various forms of written enunciation facilitate audience intelligibility. In terms of his filmic post-poststructuralist writing formation, even the movement from one diegetic reference to authorial enunciation to another functions within the masochistic logic of *suture*, oscillating between "movement and fixity and movement again, from fragment […] to totality (the jubilation of the final image) (Heath 1985, p.514), in its shift from the initial "*near-hallucinatory spectacle: traffic, neon, noise*" and, "[*a*]*midst surrounding electronic displays*", the movement and fragment of "*the animated logo for the DENMARK CORPORATION* [which] *flashes and whirls"* to the fixity and totality of "*the hotel's identifying metal plaque:* HOTEL ELSINORE" (Almereyda 2000, p.5). Even though both these references to the film's authored construction are not directly enunciated, and even though both are diegetised, Almereyda still includes, and lingers over, "the pleasure of that process – movement and fixity" (Heath 1985, p.514).

The final film's opening "video diary" (Almereyda 2000, p.135) soliloquy ends with an apparently non-diegetic opening title, in a bold white font on red (Fig.6.55). This appears two and a half minutes into the film. When, eventually, Hamlet attempts to 'catch the conscience of the King' (2.2.607), his film *The Mousetrap*, introduced through title credits of a bold white font on

red (Figs.6.56 and 6.57), reveals that Almereyda's supervening previous title screen is identical to his character Hamlet's (Fig.6.58) with the only difference being that *The Mousetrap*'s opening titles are seen with the diegetic screen's dark border around them. This second iteration of the white text *HAMLET* on a red background occurs fifty-two and a half minutes into Almereyda's film, so that it takes a full fifty minutes to *suture* from the first non-diegetic iteration to the diegetic one – so long, in fact, that audiences are unlikely to remember the first. Indeed, I only noticed the link on repeated viewings, although there are examples of academic legitimation which link this repetition with the film's postmodern nature (for example, Abbate 2007, p.380; Cook 2011, p.192; Worthen 2003, p.112). From the perspective of *suture*, though, the second iteration is a diegetic resolution of an element of grammatical inconsistency (foregrounded, in the first instance as ostensibly non-diegetic, authorial *discours*), with the pleasure of the resolution *extremely* deferred. And, given the fact that I am tracing unconscious filmmaking responses to the socio-cultural developments which facilitated the advent of academic poststructuralism, and that Almereyda precedes the first ostensibly non-diegetic enunciation of white *HAMLET* on red with the diegetic enunciations *DENMARK CORPORATION* and *HOTEL ELSINORE*, it is reasonable to assume that Almereyda has internalised and reflexively recycled the alienating/diegetising oscillations of the drama of vision.

Fig.6.55

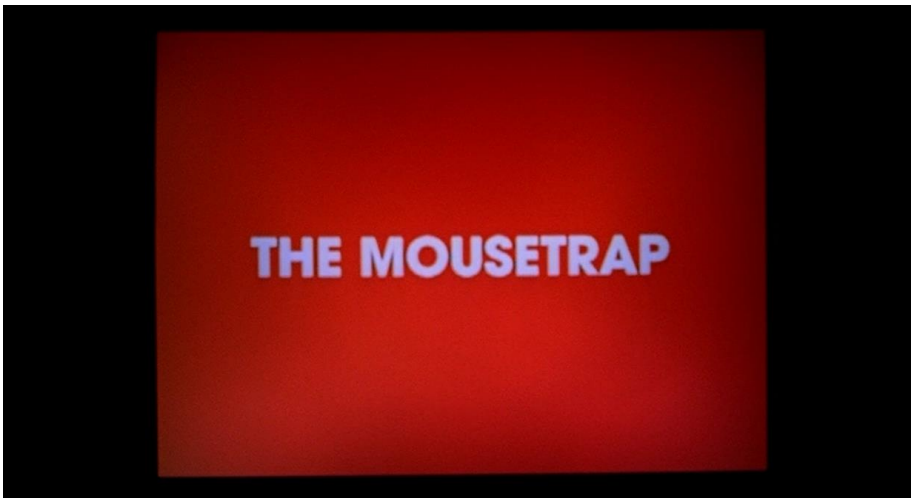


Fig.6.56

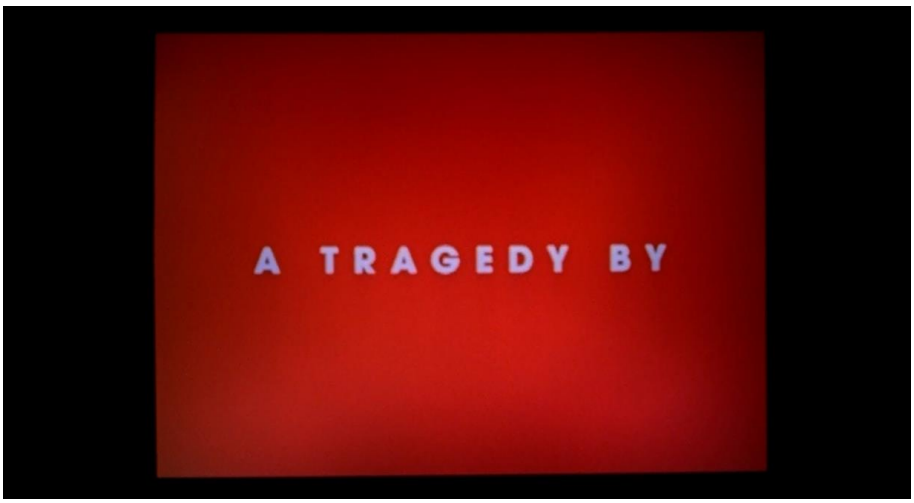


Fig.6.57

Fig.6.58

As Almereyda's screenplay note stated, the "lobby scene with Bernardo, Horatio and Marcella was […] collapsed, folded back into a flashback when Hamlet's friends report the first ghost sighting" (2000, pp.135-6). As already mentioned, positioning the authorial *discours* of the scene later on helped Almereyda to "get [the audience] acclimated" to a language that "[p]eople don't really talk like" (in Anderson 2000). This has the double filmic writing formation function of ensuring cognitive intelligibility and subsuming the post-poststructuralist foregrounded authorship. Presenting the scene as a flashback, itself an element of conventionalised continuity editing, also fainomaises the *discours* of the scene in which "Hamlet's friends report the first ghost sighting" (Almereyda 2000, p.136), which, according to the screenplay, was to be shot without any visual representation of the verse; that is, far less fainomaically than the final film version. The final version of the reported ghost sighting, then, is made more seamless by showing as well as enunciating the encounter.

One element of the screenplay's opening scene which is cut from the film's flashback, and which relates to the dramas of vision and of knowledge, is as follows:

> ON THE MONITOR: HOTEL LOBBY
>
> *The picture wavers, a ghostly flicker, as Hamlet's Father strides into view, a tall figure, his back to us.*
>
> *The figure exits one monitor – then enters another, fluttering in the video haze.*
>
> (Almereyda 2000, p.6)

This "fluttering" transfer from one monitor to another might reflect the movement of Heath's "fragments" (1985, p.514), dramatizing the incomplete nature of cinematic vision. In terms of a filmic cognitive writing formation this could be an example that exploits the video haze to generate uncertainty about the supernatural explanation. The finished film does show the ghost in a monitor, but it does not move from one to another. It is not possible to reach a definitive conclusion about why the finished film does not employ this moving device, although it would be consistent with both of these forms of drama for Almereyda to employ a greater degree of reflexivity at the beginning of the film, before he had "acclimated" (in Anderson 2000) his audience, than would be appropriately dramatic at a later stage. Like Zeffirelli's cut scene, however, even these elements that were not finally used demonstrate that the unconscious filmic writing formation which they express was still conceivable to the filmmakers. One should also not simply suppose that all elements cut fit into the kind of intentional directorial vision expressed by Almereyda in response to the cut opening scene – he notes

too, in the introduction to the screenplay, that the "extra [cut] material is included on the off-chance that readers might be intrigued to see how thoroughly a director can gut his own screenplay and still come up with a movie that's considered fairly full-bodied" (2000, p.xvi).

The following is a list of Almereyda's approaches to different filmic writing formations, with the bracketed section representing the element from the screenplay not used in the final version:

The elements of these scenes which can be described as part of a filmic cognitivist writing formation are as follows: A motivation about intelligibility; an erotetic narrative structure.

The elements of the scenes' filmic post-poststructuralist writing formation's grammatical inconsistency are as follows: Foregrounded written Shakespearean enunciation; foregrounded verbal Shakespearean enunciation; (too much masochistic verbal foregrounded authorship which had to be cut); grammatical inconsistency of direct address; (fluttering fragments of ghost in multiple monitors).

The elements of the scenes' filmic post-poststructuralist writing formation's suturing grammatical consistency are as follows: Diegetisation of written authorial enunciation; *suture* of diegetised written enunciation from movement to fixity; fainomisation of foregrounded verbal Shakespearean enunciation; diegetic legitimation for grammatical inconsistency of direct

address; extremely deferred diegetisation of written title *HAMLET*; movement of alienating *discours* to a position where it has become "acclimated" (Almereyda in Anderson 2000) and fainomaises enunciated account of meeting with ghost; (diegetic reason given for the ghost's fluttering fragments).

The following table (Fig.6.59) demonstrates Almereyda's various filmic writing formations, with the bracketed sections representing those elements from the screenplay not used in the final version:

Filmic cognitivist writing formation	**Filmic post-poststructuralist writing formation**	
	Elements of grammatical inconsistency	**Sutured elements of grammatical consistency/diegetic legitimation**
A motivation about intelligibility.	Foregrounded written Shakespearean enunciation.	Diegetisation of written authorial enunciation. *Suture* of diegetised written enunciation from movement to fixity. Extremely deferred diegetisation of written title *HAMLET*.
	Foregrounded verbal Shakespearean enunciation.	Fainomisation of foregrounded verbal Shakespearean enunciation. Movement of alienating *discours* to a position where it has become "acclimated" (Almeryeda in Anderson 2000) and fainomaises enunciated account of meeting with ghost.
A motivation about intelligibility.	(Too much masochistic foregrounded verbal authorship which had to be cut).	
An erotetic narrative structure.	Grammatical inconsistency of direct address.	Diegetic legitimation for grammatical inconsistency of direct address.
(Fragmentary ghost to foster ambiguity about intelligibility.)	(Fluttering fragments of ghost in multiple monitors.)	(Diegetic reason for the ghost's fluttering fragments.)

Fig.6.59: Almereyda's filmic writing formations

6.4 Conclusion

The preceding analyses provide enough data to formulate some conclusions about the diachronic development of filmic writing formations.

The first of these conclusions is that all of the films include elements which can be described as part of a filmic cognitivist writing formation. There are two potential components to a filmic cognitivist writing formation, the second of which, the drama of survival, is optional. It will be discussed in more detail shortly. The first element of a filmic cognitivist writing formation, the drama of knowledge, is inherent to all the films analysed. This drama aims to both create intelligibility for audiences, and to manipulate levels of intelligibility by withholding information at certain points. It is dramatic because its erotetic element encourages audiences to speculate about the questions and answers that have been provided, and which are, at points, temporarily withheld.

All the films also demonstrate evidence of the dramas of vision and of authorship. They all masochistically oscillate from anamorphic grammatical inconsistency to diegetic legitimation for this inconsistency and/or the cathartic resolution of grammatical consistency, and from foregrounded authorial enunciation to its fainomaic subsumption. However, there are substantial differences between the ways that a filmic proto-poststructuralist and a filmic post-poststructuralist writing formation manipulate these oscillations. The former attempts to ensure that alienating inconsistencies do

not overlap with one another, and that such inconsistencies are quickly resolved. A filmic post-poststructuralist writing formation is less quick to make resolutions, and more willing to postpone masochism's deferred catharsis. It can also manipulate conservative reflexivity to the point that it uses one form of inconsistency to *suture* over another, using, for example, direct address to diegetically legitimate foregrounded authorial enunciation, or this authorial enunciation to diegetically legitimate anamorphic camera movements.

The diachronic distinctions between filmic proto- and post- poststructuralist writing formations seem to revolve (unconsciously) around the socio-cultural developments which facilitated the historically specific articulation of academic poststructuralism. Prior to these developments and this articulation, filmmakers make vague parapractic statements about the importance of the camera's movement, or intuit the anamorphic nature of perspective in a similar manner to, pointing forwards, Lacan and, pointing backwards, to Holbein's *The Ambassadors* (1533) (see sections 1.4, 2.3.2 and 3.3). Filmic proto-poststructuralism, as a form of artistic practice, is therefore a writing formation that is at least as old as the Early Modern era. Filmic post-poststructuralist filmmakers make parapractic statements that are much more closely aligned to academic poststructuralism, setting up the same binaries between "an academic exercise" (Zeffirelli 1998, p.51) and "the fantasy of the audience" (Zeffirelli 1990, p.254), the "theoretical" and the "intuitive" (Branagh in Wray and Burnett 2000, p.178), "critical theory" and "'Suit[ing] the action to the word, the word to the action'" (Almereyda 2000,

p.x); attempting to obfuscate their transformative work ("it's the effort to be effortless I'm interested in" (Branagh in Billington 1999)); and pushing the masochistic limits of *suture* ("how much an audience might be encouraged to take it" (Branagh in Wray and Burnett 2000, p.172)). Filmic post-poststructuralist filmmakers reflexively repeat *suture*'s oscillations, setting up cheating prequels to deferred diegetically-legitimated resolutions within a system that has been systematised *outside* the film texts which Heath (1985, pp.512-3) identified as being systematised *within* in filmmaking contemporaneous with academic poststructuralism's mid-'70s acme.

There are also important distinctions in the relationships between filmic proto-/post-poststructuralist writing formations and a filmic cognitivist writing formation. Both filmic proto- and post- poststructuralist writing formations may operate simultaneously and, at times, symbiotically with, a filmic cognitivist writing formation. Both foregrounded authorial enunciation and anamorphic camera movement may be subsumed into an erotetic context, so the question which Wollen saw as potentially raised by grammatical inconsistency, "'What is this film for?'" is transformed into "the orthodox narrative questions, 'Why did that happen?' and 'What is going to happen next?'" (1985, p.503). The deferred catharsis of the dramas of vision and of authorship can then function alongside the deferred intelligibility of the drama of knowledge.

A filmic post-poststructuralist writing formation can take this reflexive admixture of filmic writing formations one stage further. It does this, in part, by extending its deferred resolutions. Filmic post-poststructuralist filmmakers can continue to manipulate realist cinema's anamorphism long after erotetic legitimations for grammatical inconsistency have been answered, sustaining the drama of vision beyond the inquisitive limits of the drama of knowledge. Filmic post-poststructuralism can also work with the other potential element of a filmic cognitivist writing formation, the drama of survival. Repetition of the drama of vision's oscillations between the "play on the unseen and the unforeseeable […] and the moments of violent irruption" (Heath 1985, p.514) heightens the drama of survival's atavistic pleasures in experiencing sensations like hunting prey and being hunted. The drama of vision's oscillating anamorphic subjective viewpoints reinforce the drama of survival's conflicting omnivorous positions as both hunter and hunted, and the drama of vision's oscillating revelation of passivity and subsequent illusion of agency reflect the unpleasure of the drama of survival's hunted coding and the illusory activity of its hunting coding. By reflexively manipulating the drama of vision, filmic post-poststructuralist filmmakers can heighten their manipulations of the drama of survival.

In part, then, filmmakers' manipulations of these purportedly essential human dispositions and their various dramas reflect broad theories that go back at least as far as the Early Modern era. But lessons unconsciously learnt from academic theoretical discourse facilitate filmmaking objectives which seek to create pleasurable effects deriving from various admixtures of these dramas.

In this sense, making distinctions between filmic poststructuralist and cognitivist writing formations is an arbitrary separation derived from the conventions of the theoretical debates within academic discourse but not applicable to filmmaking itself. Both filmic proto- and post- poststructuralist writing formations inherently operate alongside a filmic cognitivist writing formation. The dramas of vision and authorship, on the one hand, and of knowledge and survival, on the other, may elicit different responses from spectators, but they use similar filmmaking techniques to elicit those responses, and one response often heightens another. There is, then, no real distinction between a filmic poststructuralist and a filmic cognitive writing formation, because the cognitive elements operate within and reinforce the suturing logic of the poststructuralist elements. It is therefore more accurate to say that a filmic cognitive/proto-poststructuralist writing formation manipulates the dramas of vision, authorship (in the case of an adaptation) and knowledge, and that a filmic cognitive/post-poststructuralist writing formation has enhanced forms of manipulation of these dramas, and includes the drama of survival also. That is not to say that a filmic cognitive/proto-poststructuralist writing formation cannot manipulate the drama of survival, as the earlier discussions of *Cat People* (see section 5.3) demonstrates. But *Cat People* is an historically unrepresentative early example pointing towards a theory that had, in 1942, not yet been articulated at an academic level, and as Baird notes, “[m]y study of over 100 American horror and thriller films from the early 30s to the present reveals formal refinements and increased usage of this effect” (2000, p.13).

I discussed in sections 5.2 and 5.3 that it is difficult to discern exactly where the influences for these filmic writing formations come from. I have set out, in this case study, to show that the socio-cultural developments which facilitated academic discourse are amongst these influences. But the contours of these influences should be thought of dialectically. Film viewing, filmmaking, and film theorising all encourage filmmakers and film academics to think (quasi-)theoretically, and to exploit whichever ideas can facilitate their dramatic, narrative, cognitive, emotional and/or ideological objectives, even if they do not consciously understand those objectives. Film studies' theoretical impasse, in this sense, misrecognises filmmaking's motivations, which are to dialectically exploit whatever dramatic, narrative, emotional, cognitive and/or ideological resources are available.

The manipulation of quasi-theoretical ideas into aesthetic practice can reorient the political and philosophical praxis of the original academic discourses. It is in this sense that it is useful to think of the process along the lines of Dawkins' memes (see 5.3). Filmmaking's unconscious manipulation of academic poststructuralism is not only mimetic but also memetic, with all the pragmatic variation and mutation associated with Dawkin's analogy (1989, p.352) for the meme: the Darwinian competition of the selfish gene. An academic theory such as academic poststructuralism, with the explicit radical intention of elucidating the misrecognition which acts to obfuscate the capitalist subject's "real conditions of existence" (Althusser 1971, p.153) (see section 3.2), can mutate into a conservative and masochistic manipulation of

academic poststructuralism's reflexivity, with adaptation acting as the highest stage of this selfish memesis.

CHAPTER SEVEN
Conclusions

The thesis makes three distinct, though interrelated, contributions to the field. The first of these contributions is the thesis' approach to film studies' theoretical impasse between poststructuralism and cognitivism. It proposes a new methodology (2.3) to address the impasse by analysing shared socio-cultural determinants in academic theorising and filmic writing formations.

The second contribution is the elaboration of how these shared determinants influence a particular form of filmmaking practice, which I call a filmic poststructuralist writing formation. I analyse how this filmic writing formation operates in realist adaptation, because adaptation both increases the number of anamorphic elements operating in film, in the way that it simultaneously foregrounds and obfuscates canonical authorship, and because adaptation also facilitates a diachronic analysis of the development of filmic writing formations through multiple adaptations of the same source texts made at different historical moments. This contribution has two elements; a taxonomy of how realist adaptation manipulates authorial enunciation (chapter 4), and a theoretical account of how this manipulation operates (chapter 3), including an account of the reasons why existing adaptation studies are currently unable to recognise the manipulations (3.4).

The third contribution is an examination of how academic theorising relates to filmic writing formations in a historically unfolding manner. This

examination suggests that filmmaking can react to, and creatively manipulate, the same socio-cultural contexts which facilitated particular developments in academic theoretical discourse across time, and manipulate those contexts which facilitate strategies for *interpreting* anamorphic drama and ideology, transforming them into strategies to *enhance* anamorphic drama and ideology (chapter 6). The following three sections consider the implications of each of these three contributions in turn.

7.1 The field's theoretical impasse, and shared socio-cultural determinants in academic theorising and filmic writing formations

The methodological deadlock between proponents of poststructuralism and cognitivism is of ongoing concern because of the centrality of ideology to the impasse (see 1.2 and 2.2.2). The internal logic of each paradigm can effectively refute, but not meaningfully debate with, the internal logic of the other paradigm. The thesis has argued that these theories are influenced by complex material, historical and intellectual contexts (1.3 and 2.3.2), and applied this insight to the constitution of a new schema that can analyse the shared socio-cultural determinants in both academic theorising and filmic writing formations. This schema (2.3.2) looks for the ways that historically specific academic theories relate to historically specific writing formations within films. This new approach engages with the aforementioned deadlock by suggesting that no one academic paradigm offers the definitive insight into how film operates, but that filmmaking and film theorising are both

historically specific manifestations of the same underlying socio-cultural determinants.

7.2 A poststructuralist filmic writing formation in realist adaptation

The study of realist adaptation facilitates this new methodology in two ways. Firstly, the simultaneously foregrounded and obfuscated canonical author enhances the number of anamorphic traces operating within film, thereby providing more data for analysis. Secondly, multiple adaptations of the same source text made at different time periods provide comparative conditions to analyse the ways in which the historically developing socio-cultural conditions which influence academic theorising also influence filmic writing formations.

Adaptation studies, dominated first by proponents of fidelity analysis and then by proponents of dialogism, is not currently able to analyse how filmic writing formations operate in realist adaptation. The dialogic focus on the emancipatory potential of the adapted film text, at the expense of the emancipatory potential of the vanguard critic, intentionally removes the original author as the locus of intended meaning, but also unintentionally removes the original author as the locus of how a filmic poststructuralist writing formation manipulates enunciation for a pleasurable ideological effect (see 3.4).

In attempting to challenge the hegemonic dominance of unknowable authorial intentions, dialogic adaptation studies thereby paradoxically contributes towards realist film's ideological obfuscation of its authored construction. In *dis*placing the singular importance of the canonical author dialogism *mis*places the centrality of the author that might reveal the ideological illusion. Proponents of dialogism have therefore highlighted and problematized one of adaptation's hegemonic elements at the expense of another. A Benvenistene approach to adaptation, which this thesis proposes and investigates, can analyse the different ways that realist adaptation manipulates authorial enunciation, and the different ways that both fidelity criticism and dialogism legitimate these manipulations. As such, this approach to adaptation is the bearer of bad news for dialogism – although the intertextual development of adaptation might challenge the canonicity of 'great' literature and drama, it still operates within the formal constraints of realism's ideological *suture*. But, while the Benvenistene approach is less optimistic about the subversive potential of texts, it does suggest the importance of a return to the subversive potential of criticism. While it problematizes the dialogic claim that "[a]daptations […] can take an activist stance toward their source[s]" (Stam 2000a, p.64), it returns the responsibility of activism to criticism. The thesis claims, then, that it is adaptation studies, and not adaptation itself, that is (or can be) the radical art. The thesis uses this methodological and political approach to construct a taxonomy of the characteristics of a filmic poststructuralist writing formation, which reflexively manipulates authorial enunciation within realist adaptation (chapter 4).

7.3 Filmic writing formations and academic theoretical discourse

The thesis has not just applied different theories to film texts and explained which fits most accurately. Such an approach would demonstrate a *tabula rasa* theoretical approach that can be persuaded by the evidence of the chosen texts. Instead, the thesis has delineated the applicability of different theoretical approaches to the texts diachronically, to see whether films manipulate dramas in ways that respond to the socio-cultural developments which facilitated academic theoretical discourse. It has defined these manipulations as filmic writing formations, and generated evidence that they respond to the socio-cultural developments which facilitated academic theoretical discourse by tracing the historical development of the former against the latter.

The case study of four adaptations of *Hamlet*, which generates this evidence, suggests that both before and after the academic articulation of the cognitivist drama of knowledge filmmakers exploit this drama within the parameters of a filmic cognitivist writing formation. Filmmakers do this in an erotetic manner, by temporarily withholding narrative information at certain points, so as to encourage audiences to speculate about the questions and answers that the film provides. Both before and after the socio-cultural developments which facilitated the academic articulation of poststructuralism filmmakers exploit Heath's drama of vision (1985, p.514) and the drama of authorship (see 3.3 and chapter 4). These dramas masochistically oscillate between grammatical inconsistency and consistency, and between

foregrounded authorial enunciation and its fainomaic containment (see 4.2). Filmmakers also mix these writing formations together in ways that proponents of monolithic academic theories cannot envisage, so that both foregrounded authorial enunciation and grammatical inconsistency can be contained into an erotetic context. The deferred catharsis of the dramas of vision and of authorship thereby functions alongside the deferred intelligibility of the drama of knowledge.

Prior to the socio-cultural developments which facilitated the advent of academic poststructuralism, a filmic proto-poststructuralist writing formation was less likely to overlap, and quick to cathartically resolve, alienating inconsistencies. After the socio-cultural developments which facilitated the articulation of academic poststructuralism, a filmic post-poststructuralist writing formation is more likely to overlap its inconsistencies, to be slower to resolve them, and can even *suture* over one form of inconsistency with another. Whereas a filmic proto-poststructuralist writing formation closely links the inconsistencies of the dramas of vision and authorship with the containing logic of the drama of knowledge, a filmic post-poststructuralist writing formation can extend its alienating anamorphism beyond the point where erotetic legitimations for grammatical inconsistency have been answered. A filmic post-poststructuralist writing formation's oscillations between the "play on the unseen and the unforeseeable […] and the moments of violent irruption" (Heath 1985, p.514) also work alongside the drama of survival's focus on the atavistic pleasures of experiencing hunting and being hunted.

Filmmakers, then, exploit symbiotic dramas to elicit numerous audience responses, and use similar filmmaking techniques to elicit those responses, with the response to one drama able to enhance the response to another drama. The inter-paradigm debates between academic poststructuralism and cognitivism have therefore misunderstood how the interpretative strategies they employ operate. It does not matter whether academic poststructuralism or cognitivism offers the more convincing explanation of how film operates if filmmakers themselves are (sometimes unconsciously) exploiting the dramatic impulses underlying both theoretical contexts to better facilitate desired audience responses which can include the dramas of knowledge, survival, vision and authorship all at the same time, without their being mutually exclusive. The more accurate distinction, in fact, is not between a filmic cognitivist and a filmic poststructuralist writing formation, because the actual writing that filmmakers undertake is influenced by the dramas of knowledge, survival, vision and authorship which are associated with the interpretative strategies of both academic cognitivism and academic poststructuralism. The case study suggests that a more accurate distinction would be between the filmic writing formation that bundles together these dramas prior to the socio-cultural developments which facilitated the articulation of academic poststructuralism, and the filmic writing formation that combines these dramas together after the socio-cultural developments which facilitated that articulation. The former is therefore actually a filmic cognitive/proto-poststructuralist writing formation, and the latter is a filmic cognitive/post-poststructuralist writing formation. The latter manipulates the

dramas of the former in enhanced ways because of the impact of the socio-cultural developments which facilitated academic poststructuralism.

This, however, leads to a paradoxical situation. It is the praxis-driven, overtly and subjectively political/emancipatory theory of academic poststructuralism that is reflexively manipulated, within a filmic cognitive/post-poststructuralist writing formation, to elicit enhanced forms of masochistic *suture* within audiences. The previous chapter's conclusion (6.4) equated this mutation to Dawkins' meme, the process whereby ideas spread and evolve, like his selfish gene (1989, p.352), and alter the original idea's composition in the process. Here an idea concerned with dispelling the realist text's obfuscation of the capitalist subject's "real conditions of existence" (Althusser 1971, p.153) has evolved into its binary opposite: an additional form of conservative obfuscatory reflexivity. The historically developing socio-cultural contexts which conditioned academic poststructuralism thus also facilitated a more anamorphic filmmaking and film spectating culture, in which innovations in realist film grammar that might have once threatened verisimilitude have become new filmmaking conventions which participate in enhanced forms of *suture*'s oscillating masochism. If *suture*'s powerful cathartic containment relies on the prior revelation of artifice, then enhanced ways in which filmmakers can present and contain this artifice contribute towards a more masochistic film culture. The more recent, less grammatically conservative filmmaking culture is thereby, somewhat counterintuitively, a more ideologically conservative filmmaking culture.

But, as with this thesis' critique of the dialogic focus on adapted texts' emancipatory potential (3.4 and 7.2), if the realist text is thought of as a conservative obfuscator of Althusser's "real conditions of existence" (1971, p.153), then the task of the radical vanguard critic is clear. The thesis has established a new methodology to continue this task. Academic poststructuralism is an attempt to analyse and critique film's ideological anamorphism. As the thesis' new methodology has demonstrated, however, film's anamorphism is a historically developing process, which responds to socio-cultural changes in a similar manner to how academic theorising responds to those changes. This insight demonstrates that the relationships between film and ideology are never fixed, and facilitates a clearer investigation into those relationships than has hitherto been the case.

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